



Vorwort.

Vorliegendes Werkchen hat den Zweck, den angehenden Klavierspieler auf die möglich leichteste Weise in die schöne Kunst des Klavierspieles einzuführen.

Es ist dasselbe für Kinder, selbst des zartesten Alters, berechnet, und daher der Stufengang, ohne das Werkchen zu umfangreich zu machen, so fortschreitend als möglich gehalten worden. Daß eine erschöpfende Ausarbeitung aller im Klavierspiel vorkommenden Schwierigkeiten, sowie der Verzierungen u. s. w. nicht im Zwecke dieses Werkchens liegen konnte, wird man nach dem Gesagten zugeben müssen.

Es sollte in der Tat nur eine Vorschule in den Anfangsgründen sein, welche dem Schüler während des ersten, vielleicht auch des zweiten Jahres hinlänglichen Stoff zur Tätigkeit darbietet.

An solchen Werken dürfte wohl bis jetzt Mangel sein und es kann dasselbe selbst musikalischen Eltern als Leitfaden dienen, das Kind vom zartesten Alter an für den Unterricht des Lehrers vorzubereiten.

Preface.

The object of this work is to furnish young players with as easy an introduction as possible to the art of playing on the pianoforte.

It is intended for children, even of the tenderest age, and the progression has therefore been made as gradual as possible within the limits of the work. From this it will be clear that an exhaustive treatment of all the difficulties, ornaments, &c., does not lie within the scope of this book, which is not meant to be more than an elementary instruction book to furnish the pupil with material for practice during his first and perhaps second year.

There is, it is believed, room for a work of this kind which may also be used by musical parents in preparing their children for the professional master.

Préface.

Le but du présent ouvrage est d'enseigner de la manière la plus facile le bel art du piano aux jeunes commençants.

Destiné aux enfants, même à ceux de l'âge le plus tendre, ce petit ouvrage devait être gradué aussi rigoureusement que possible sans atteindre pourtant une trop grande étendue. Après cet avertissement, on comprendra, je pense, qu'un traité complet et approfondi sur toutes les difficultés que présente le jeu du piano, ainsi que sur les ornements, etc., n'a pu entrer dans le plan de cet abrégé.

Ce n'est en effet qu'une simple introduction aux exercices préliminaires qui offriront à l'élève un élément de travail suffisant pendant la première et peut-être même pendant la deuxième année d'étude.

Le besoin d'oeuvres de ce genre se fait encore sentir de nos jours et le présent ouvrage peut aussi servir de guide aux parents musiciens pour instruire l'enfant depuis l'âge le plus tendre jusqu'à ce qu'il puisse être confié aux soins d'un professeur.

Ferdinand Beyer.

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Zweiter Grad.






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





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Anfangsgründe für die Klavierspieler.

Elements of Music.

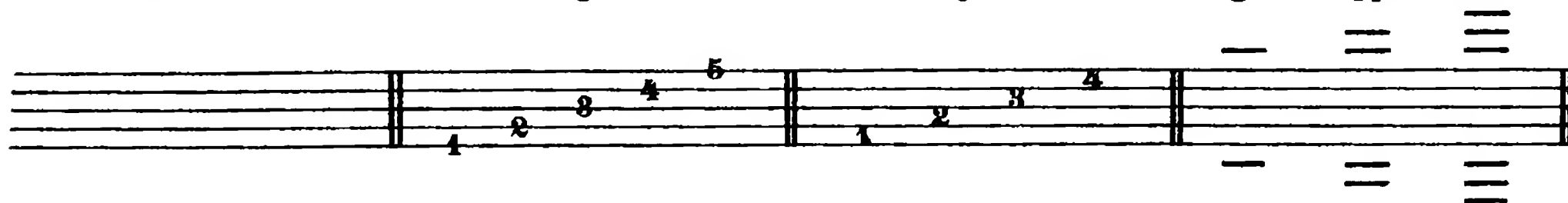
Principes de musique à l'usage des élèves de piano.

Notensystem.
Staff.
Portée.

Linien.
Lines.
Lignes.

Zwischenräume.
Spaces.
Interlignes.

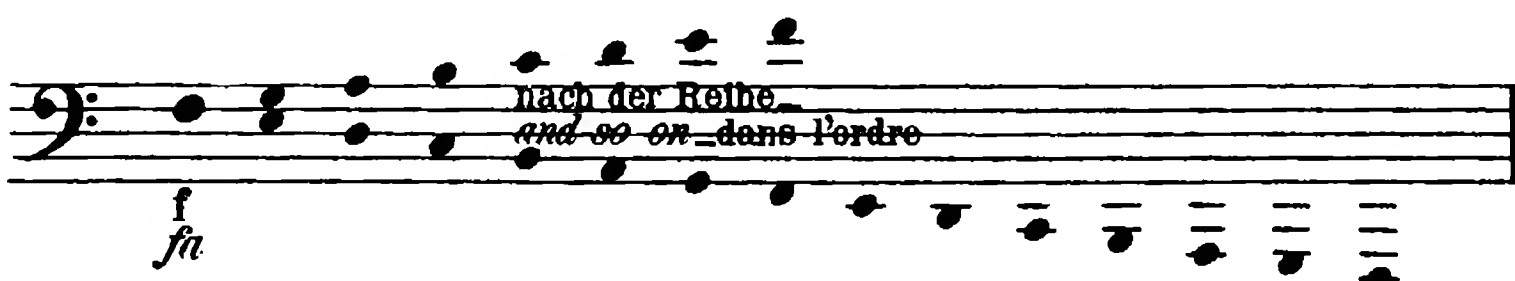
Hilfslinien.
Ledger lines.
Lignes supplémentaires.



Violin- oder G-Schlüssel.
Treble Clef.
Clef de sol.



Baß- oder F-Schlüssel.
Bass Clef.
Clef de fa.



Noten auf den 5 Linien.
Notes on the 5 lines.
Notes sur les cinq lignes.



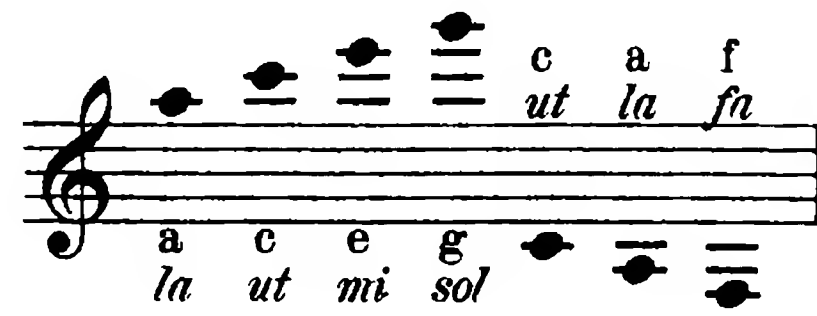
in den 4 Zwischenräumen.
in the 4 spaces.
dans les 4 interlignes.



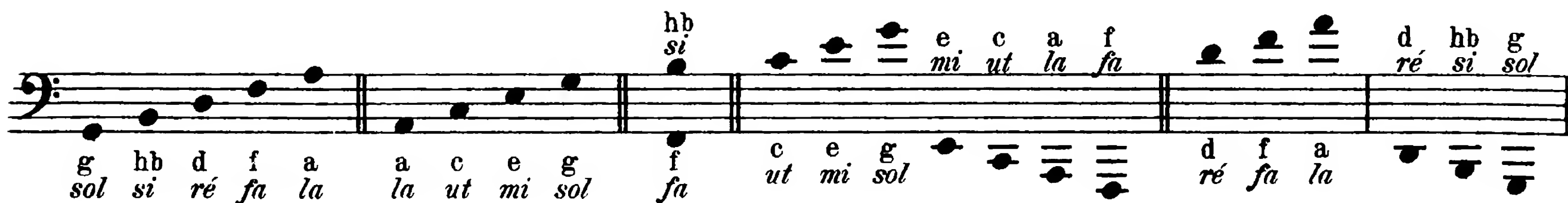
Über und unter dem System.
Above and below the staff.
Au-dessus et au-dessous de la portée.



auf den Hilfslinien.
on the ledger lines.
sur les lignes supplémentaires.



Über und unter den Hilfslinien.
Above and below the ledger lines.
Au-dessus et au-dessous des lignes supplément.



Zur leichten Erlernung der Noten muß der Schüler das musikalische Alphabet: *c d e f g a h*, nach der Reihe und nach Terzenschritten: *c e g h d f a c*, vorwärts und rückwärts geläufig hersagen lernen und dies auf die Tasten und die Noten anwenden.

To facilitate the learning of the notes the pupil must learn to repeat the musical alphabet fluently in succession: *c d e f g a b*, and in thirds: *c e g b d f a c*, forwards and backwards, and to apply this to the keys and notes.

Pour apprendre facilement les notes, l'élève doit savoir couramment la gamme musicale: *ut ré mi fa sol la si*, d'abord dans l'ordre successif, puis en tierces: *ut mi sol si ré fa la ut*, en montant comme en descendant et l'appliquer aux touches et aux notes.

Sekunde.
Second.
Seconde.

Terz.
Third.
Tierce.

Quarte.
Fourth.
Quarte.

Quinte.
Fifth.
Quinte.

Sexte.
Sixth.
Sixte.

Septime.
Seventh.
Septième.

Oktave.
Octave.
Octave.

Intervalle.
Intervals.
Intervalles.



Geltung der Noten
und der Pausen.

Value of the Notes
and Rests.

Valeur des Notes
et des Silences.

Eine Ganze enthält:
A Semibrete contains:

Une Ronde vaut:
Une Pause vaut:

Zwei Halbe
Two Minims.

Deux Blanches
Deux demi-Pauses

4 Viertel
4 Crotchets

4 Noires
4 Soupirs

8 Achtel
8 Quavers

8 Croches
8 demi-Soupirs

4 Triolen
4 Triplets

4 Triolets

16 Sechzehntel
16 Semiquavers

16 doubles Croches
16 quarts de Soupir

32 Zweiunddreißigstel.
32 Demisemiquavers

32 triples Croches
32 demi-quarts de Soupir

64 Vierundsechzigstel.
64 Semidemisemiquavers.

64 quadruples Croches
64 16es de Soupir.

Punkt hinter Noten.
Dot after notes.
Notes suivies d'un point.



Punkt hinter Pausen.
Dot after Rests.
Silences suivis d'un point.



Zwei Punkte.
Two dots.
Deux points.



C Viervierteltakt.

 $\frac{2}{4}$ Zweivierteltakt. $\frac{3}{4}$ Dreivierteltakt. $\frac{6}{8}$ Sechachteltakt. $\frac{3}{8}$ Dreiachteltakt. $\frac{9}{8}$ Neunachteltakt.

C Common time.

 $\frac{2}{4}$ Two-four time. $\frac{3}{4}$ Three-four time. $\frac{6}{8}$ Six-eight time. $\frac{3}{8}$ Three-eight time. $\frac{9}{8}$ Nine-eight time.

C Mesure à 4 temps.

 $\frac{2}{4}$ Mesure à 2 quatre. $\frac{3}{4}$ Mesure à 3 quatre. $\frac{6}{8}$ Mesure à 6 huit. $\frac{3}{8}$ Mesure à 3 huit. $\frac{9}{8}$ Mesure à 9 huit.

Versetzungszichen.

= Kreuz.

b = Bee.

= Auflösungszeichen.
(Widerrufungszeichen)

Accidentals.

Sharp.

b Flat.

Natural.

Signes altératifs.

Dièse.

b Bémol.

Bécarre.

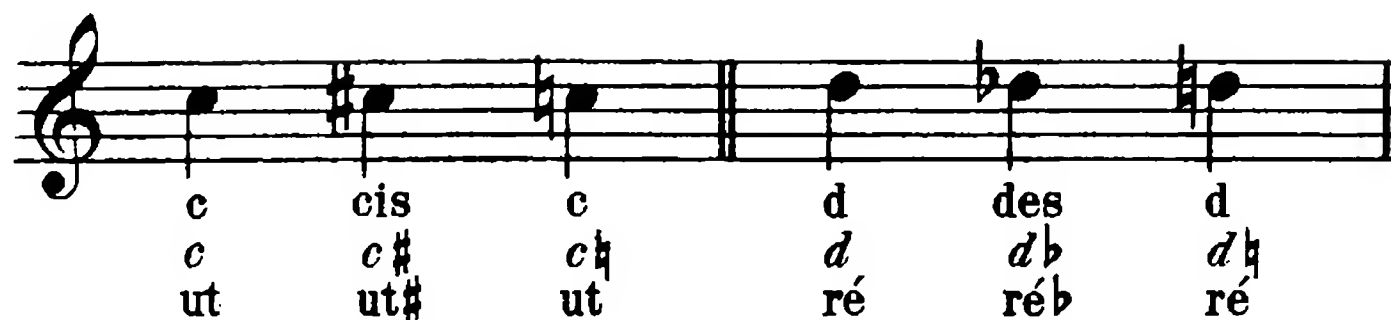
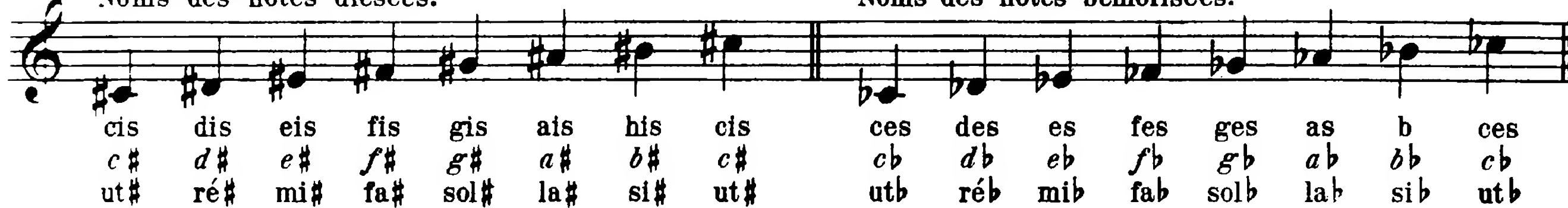
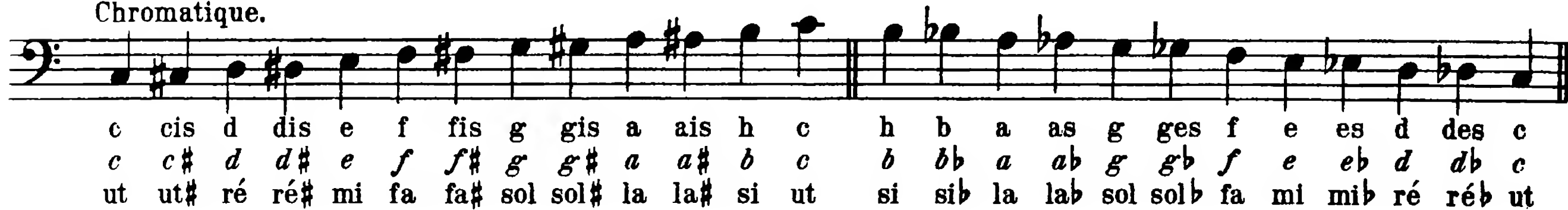
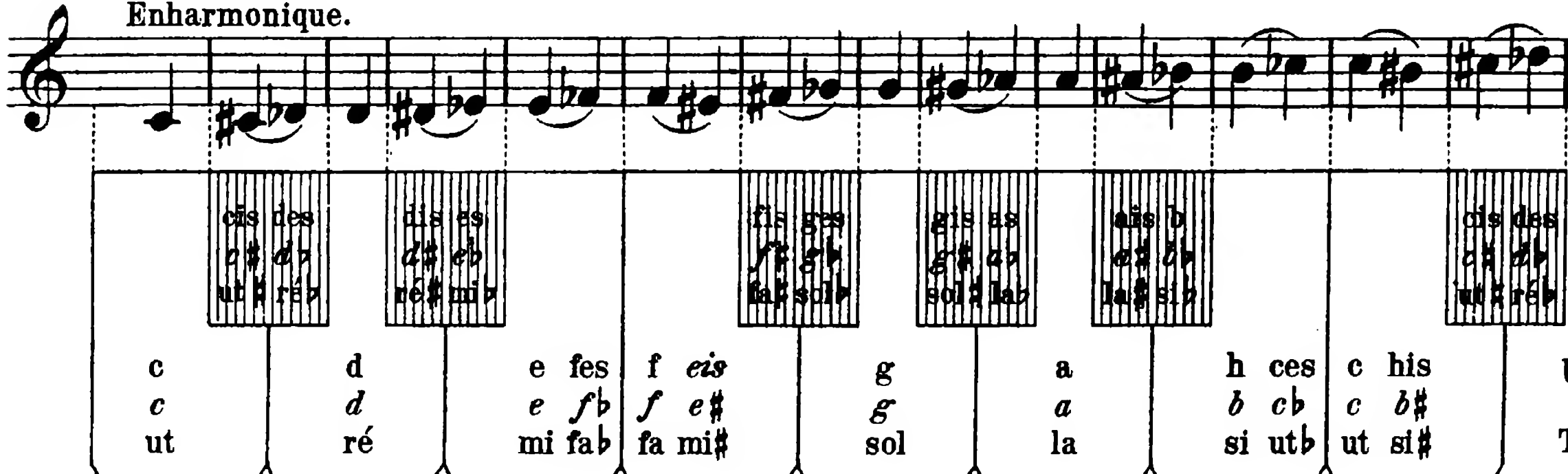
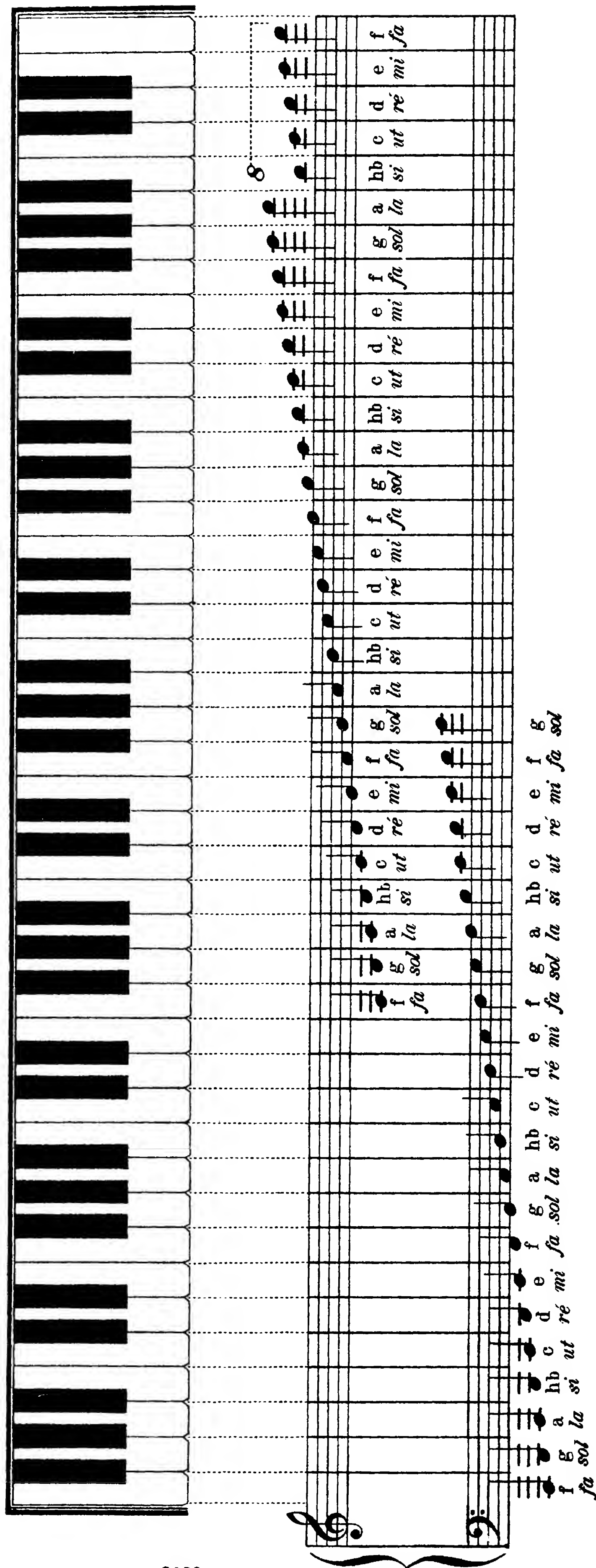
Namen der Noten mit #.
Names of the notes with #.
Noms des notes diésées.Namen der Noten mit b.
Names of the notes with b.
Noms des notes bémolisées.Chromatisch.
Chromatic.
Chromatique.Enharmonisch.
Enharmonic.
Enharmonique.Obertasten.
Black keys.
Touches noires.Untertasten.
Touches blanches.

Abbildung der Klaviatur von 6 Oktaven.

Keyboard of the Piano with 6 Octaves. | Tableau du Clavier à six Octaves.



Übungen im Anschlag der Finger der rechten Hand.

Jeder Finger muß genau in dem Augenblicke aufgehoben werden, in welchem der nächstfolgende anschlägt.

Die Bewegung der Finger muß gleichmäßig, bestimmt und anfangs langsam geschehen.

Der Anschlag darf nicht zu stark sein, damit die Hand und die Finger sich nicht jene krampfartige Anspannung der Muskeln angewöhnen, welche ein schwerfälliges Spiel erzeugen.

Jede Nummer muß so oft wiederholt werden, bis der Lehrer zufrieden ist.

Exercises in Touch for the Right Hand.

Each finger must be lifted up at the exact moment when the next finger strikes the key.

The movement of the fingers must be steady, firm and, at the beginning, slow.

The touch should not be too strong, else the muscles of the hand and fingers will acquire a cramped tension which will result in a hard and heavy style of playing.

Each exercise must be repeated as often as the master requires.

Exercices pour les doigts de la main droite seule.

Il faut relever chaque doigt au moment même où le suivant attaque une autre touche.

Le mouvement des doigts est régulier et précis et, au commencement, lent.

Le toucher ne doit pas être trop fort, afin que la main et les doigts ne s'habituent pas à contracter une sorte de crispation nerveuse qui occasionnerait une exécution lourde.

Chaque numéro doit être répété jusqu'à ce que le professeur soit complètement satisfait.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

11. 12. 13. 14. 15.

16. 17. 18. 19.

20. 21.

22. 23. 24.

Übungen im Anschlag der Finger der linken Hand.

Exercises in Touch for the Left Hand.

Exercices pour les doigts de la main gauche seule.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

11. 12. 13. 14. 15.

16. 17. 18. 19.

20. 21.

22. 23. 24.

These exercises are written on a single staff in treble clef with a common time signature (C). Each exercise consists of a sequence of notes with fingerings indicated by numbers 1-5 below the notes. Exercises 11-15 are in 4/4 time, while 16-24 are in 3/4 time. The exercises involve ascending and descending scales and patterns.

Übungen im Zusammenspielen
der beiden Hände.

Exercises for Both
Hands Together.

Exercices pour les deux
mains ensemble.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

These exercises are written on a single staff in treble clef with a common time signature (C). Each exercise consists of a sequence of notes with fingerings indicated by numbers 1-5 below the notes. Exercises 1-12 are in 4/4 time, while 13-24 are in 3/4 time. The exercises involve ascending and descending scales and patterns.

Anmerkung.

Die Übungen dieser beiden Seiten spielt der Schüler (nach Anleitung des Lehrers) anfangs auswendig. Wenn derselbe sich die wenigen nötigen Kenntnisse für die folgenden Stücke angeeignet hat, so kann man schon während dieser Anschlagsübungen mit den folgenden Seiten beginnen. Weiteren Stoff zu Fingerübungen (welche anfangs auch auswendig gespielt werden können) findet man am Schlusse dieser Vorschule im Anhang.

Edition Peters.

Note.

The exercises on these two pages should first be played from memory under the direction of the master. When the pupil has acquired the necessary knowledge for the following pieces, he may proceed to them while still practising these exercises on touch. The appendix contains further exercises on touch, which should also at first be played from memory.

Remarque.

L'élève jouera tout d'abord ces deux pages par cœur en suivant les indications du professeur. Quand il aura acquis les connaissances indispensables pour les morceaux suivants, on pourra commencer les pages suivantes pendant les exercices de toucher. On trouvera au supplément d'autres exercices de doigté qu'on pourra également jouer d'abord par cœur.

Dreihändig.
Der Lehrer.

For Three Hands.
The master.

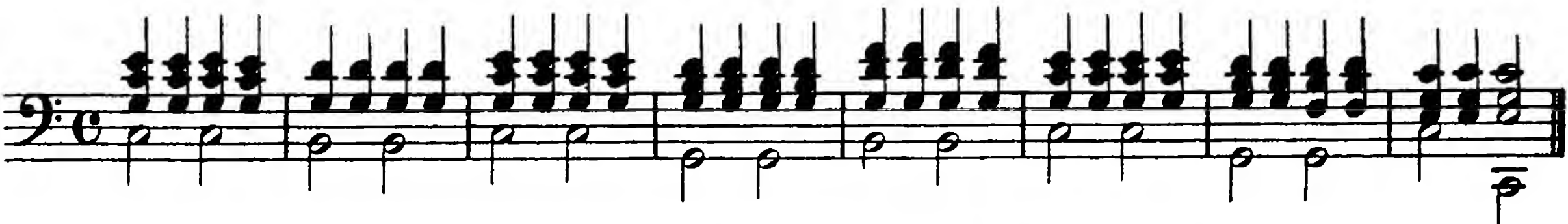
À trois mains.
Le maître.

Moderato.

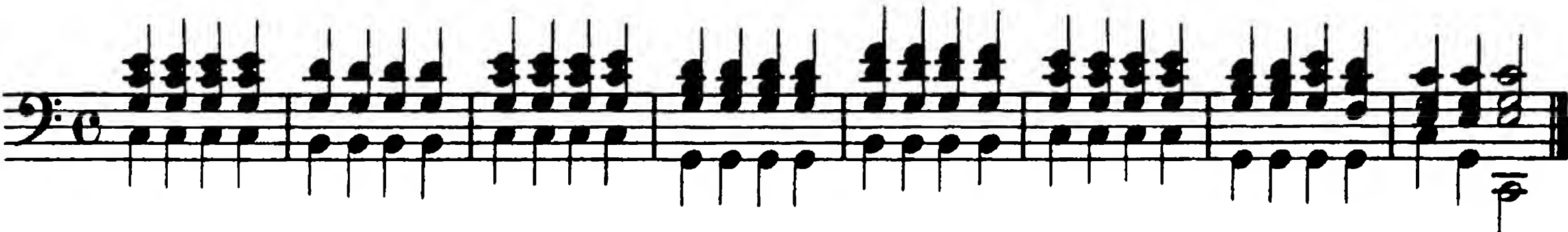
1.
Thème.



Var. 1.



Var. 2.



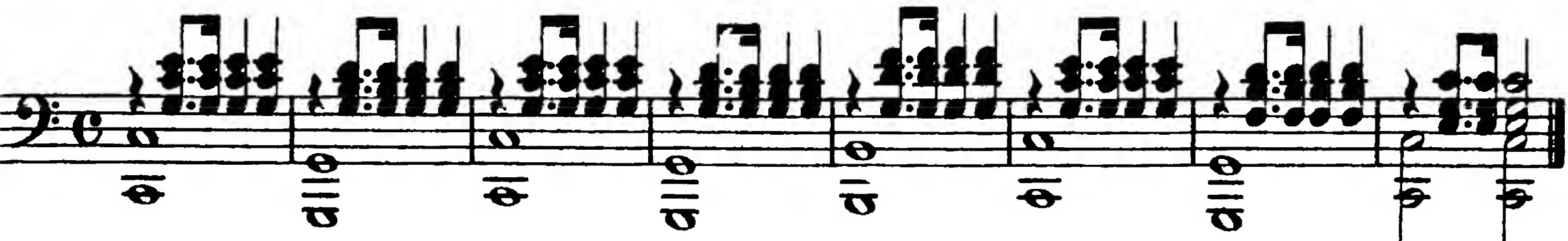
Var. 3.



Var. 4.



Var. 5.



Var. 6.



Dreihändig.
Der Schüler.

Für die rechte Hand allein.

For Three Hands.
The Pupil.

For the right hand alone.
Position of the hand.

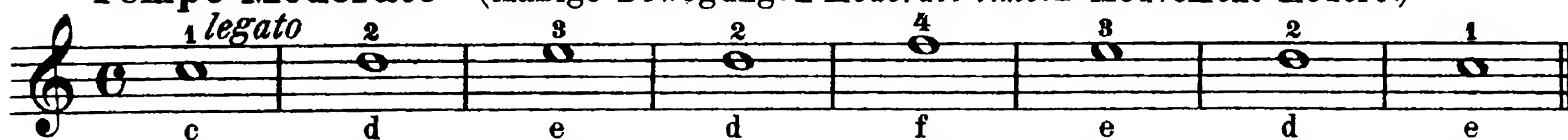
À trois mains.
L'élève.

Pour la main droite seule.

Handlage.  Position de la main.
c d e f g
ut ré mi fa sol

1.
Aufgabe
Thema.
Theme.
Thème.

Tempo Moderato. (Mäßige Bewegung. — *Moderate time.* — Mouvement modéré.)



c d e d f e d e
ut ré mi ré fa mi ré ut

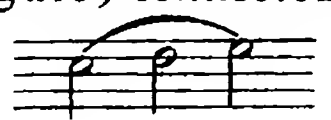
1 2 3 4 1 2 3 4

Der Schüler muß anfangs laut dazu zählen.

In the beginning the pupil must count aloud.

L'élève doit compter d'abord tout haut.

Slur: legato, connected, gliding.


Schleifbogen: legato,
gebunden, geschleift.  Liaison.

Die Töne sollen miteinander verbunden werden. Dies geschieht, wenn der Finger, welcher auf der Taste liegt, dieselbe nicht eher wieder verläßt, als bis der folgende niederfällt. In der Regel soll man immer so spielen. Wenn eine Taste zweimal oder öfter mit demselben Finger anzuschlagen ist, so muß man die Hand in die Höhe heben.

The notes must be played connectedly. This is done by letting each finger remain on the key until the next finger strikes. This style of playing should always be adopted as a rule. If the same key is to be struck twice or oftener by the same finger, the hand must be lifted up.

Les sons doivent être liés ensemble; ceci a lieu lorsque le doigt qui est sur la touche ne la quitte pas avant que le suivant n'en frappe une autre. En règle générale, on doit toujours jouer ainsi. Si l'on doit attaquer deux ou plusieurs fois de suite la même note avec le même doigt, il faut relever la main.

Variation. (Veränderung.)

Var. 1. 

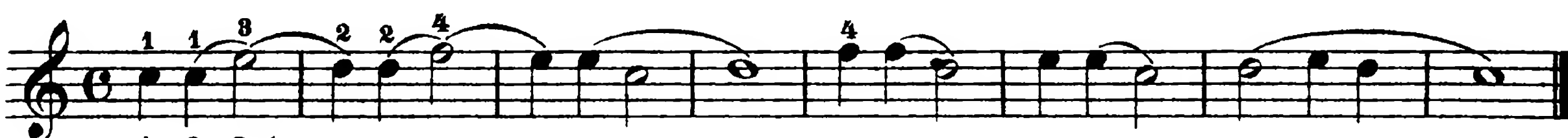
1 2 3 4

Var. 2. 

1 2 3 4 1 2 3 4 1 2 3 4

Var. 3. 


1 2 3 e mi c g c 1 2 3 1 2 3

Var. 4. 

1 2 3 4

Var. 5. 

1 2 3 4 1 2 3 4

Var. 6. 

1 2 3 4

Lehrer.

Var. 7.

Var. 7.

Var. 8.

Var. 8.

Var. 9.

The musical notation for Variation 9 is written on two staves. The left staff uses a bass clef and a common time signature (C). The right staff is an empty treble clef staff. The music consists of a sequence of chords and single notes. The first staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The second staff contains single notes, mostly eighth and sixteenth notes, which appear to be part of a melodic line or a harmonic accompaniment. The notation is in black ink on a white background.

Var.10.

The musical notation for Variation 10 is written on a single staff with a bass clef and a common time signature (C). The piece consists of 10 measures. The first measure contains a whole note chord of G2, B2, and D3. The second measure contains a whole note chord of G2, B2, and D3. The third measure contains a whole note chord of G2, B2, and D3. The fourth measure contains a whole note chord of G2, B2, and D3. The fifth measure contains a whole note chord of G2, B2, and D3. The sixth measure contains a whole note chord of G2, B2, and D3. The seventh measure contains a whole note chord of G2, B2, and D3. The eighth measure contains a whole note chord of G2, B2, and D3. The ninth measure contains a whole note chord of G2, B2, and D3. The tenth measure contains a whole note chord of G2, B2, and D3.

Var. 11.



The musical score for Variation 11 is written on a grand staff with a treble and a bass clef. The time signature is 6/8. The melody in the treble staff is characterized by a series of eighth and sixteenth notes, often beamed together, and is frequently tied across bar lines. The bass staff provides a steady accompaniment with a repeating eighth-note pattern. The piece concludes with a double bar line.

Var. 12.

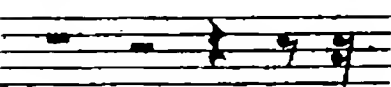


The bass line is written on a single five-line staff. It begins with a bass clef. The melody consists of eighth and sixteenth notes, often beamed together in groups of four. There are four measures shown, separated by vertical bar lines. The first measure starts with a double bar line and a key signature change to one flat (B-flat). The fourth measure ends with a double bar line. The notes are: Measure 1: B-flat, A, G, F; Measure 2: E, D, C, B-flat; Measure 3: A, G, F, E; Measure 4: D, C, B-flat, A.

Schüler.

Rests or pauses.

Pausen.
Schweigezeichen.

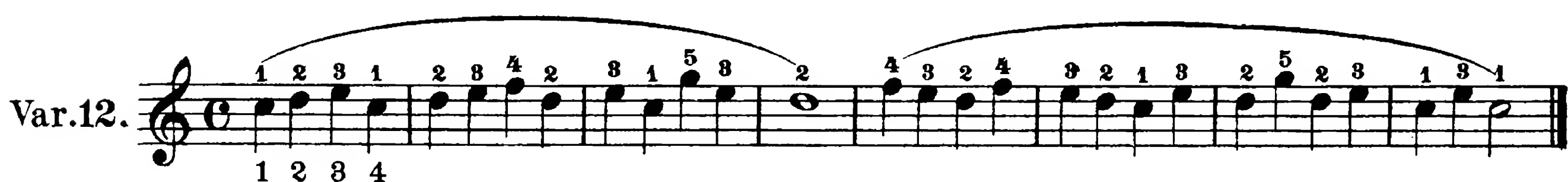
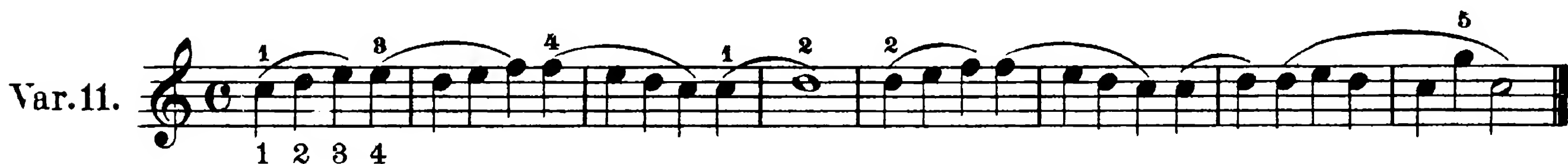
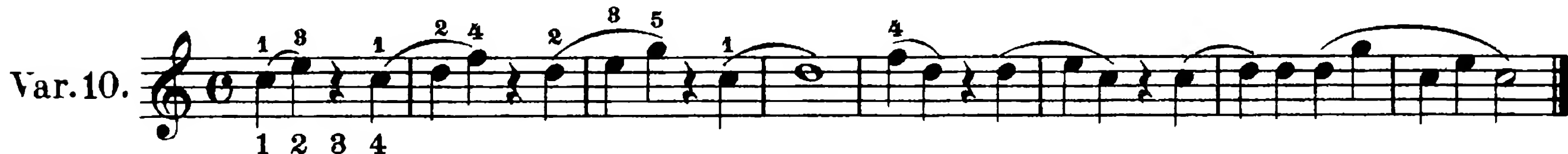


Silences.

Während der Dauer einer Pause darf der Finger nicht auf der Taste liegen bleiben und die Hand muß sich heben.

During the value of a rest, the finger should not rest on the key, and the hand must be lifted up.

Le doigt ne reste jamais sur la touche pendant la durée d'un silence et il faut relever la main.



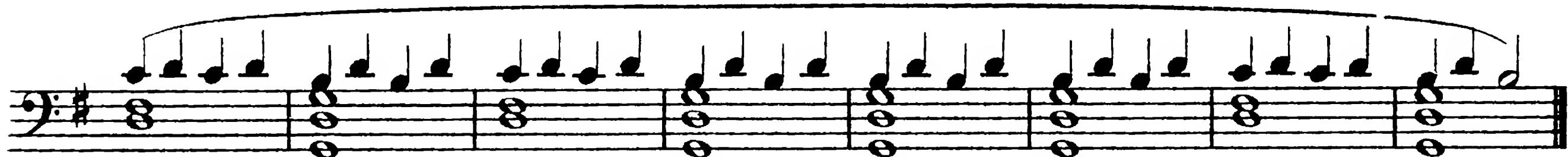
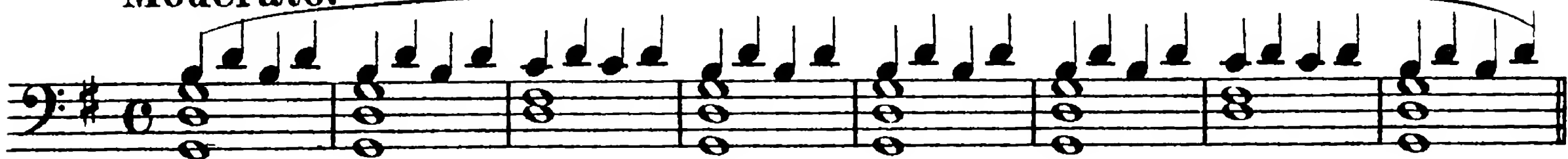
Lehrer.

Dreihändig.

For Three Hands.

À trois mains.

Moderato.

2.
Theme.

Schüler.

Dreihändig.
Für die linke Hand allein.

For Three Hands.
For the left hand alone.

À trois mains.
Pour la main gauche seule

Position of the hands.

Handlage.



Position de la main.

2. **Moderato.**
Thème.

Var. 1.

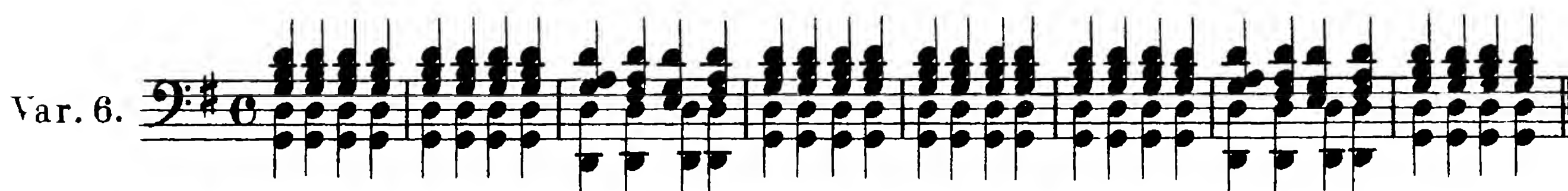
Var. 2.

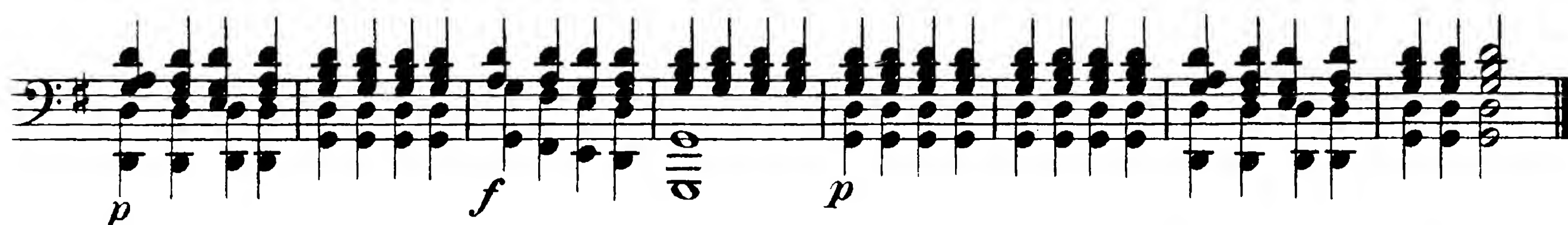
Var. 3.


Var. 4.

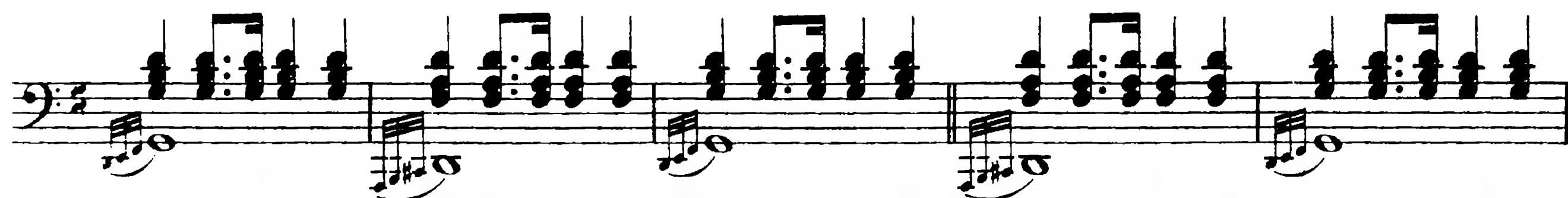
Var. 5. 

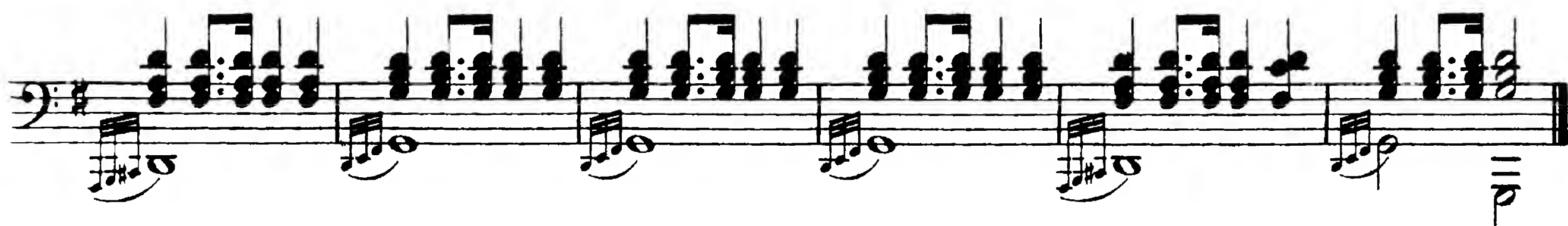


Var. 6. 



Var. 7. 



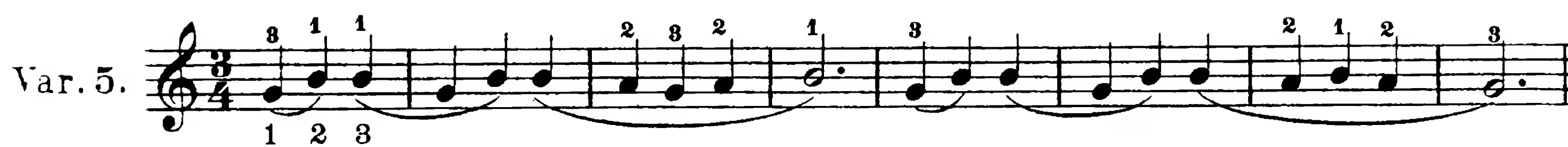


Var. 8. 



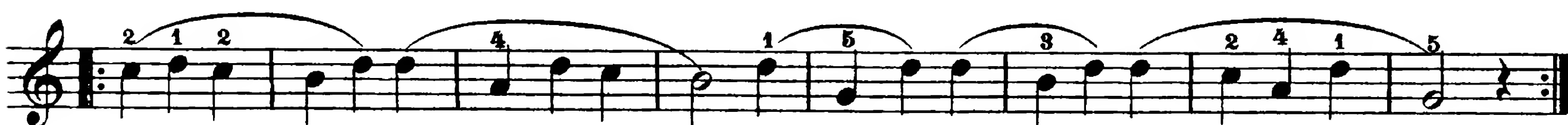
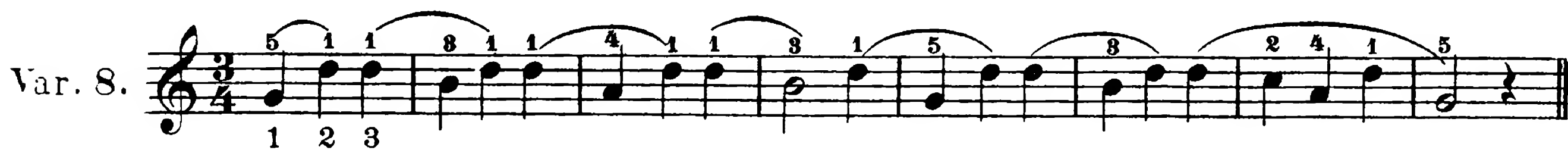
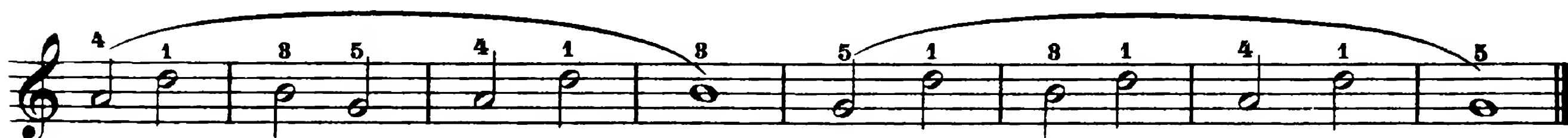
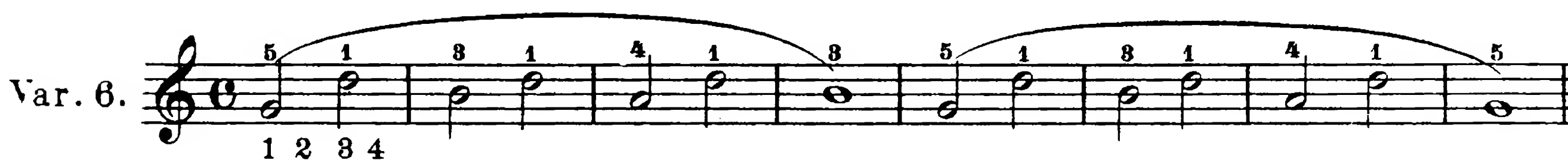


Wiederholungszeichen. ||: :|| Reprises.



Position of the hands.

Handlage.	5	4	3	2	1	Position de la main.
	g	a	h	b	c	d
	sol	la	si	ut	ré	



Seconda.

Moderato.

3.

4.

5.

6.

7.

Vierhändig. | For four hands. | A quatre mains.

Prima.

(Die erste, obere Stimme.) | (*The treble part.*) | (*La première partie.*)

Moderato.

1 2 3 4 5
c d e f g
ut re mi fa sol
Handlagen.
Positions of the hands.
Positions des mains.

5 4 3 2 1
c d e f g
ut re mi fa sol
Jede Taste behält den
ihr in den Handlagen
vergeschriebenen Fin-
ger.

*For every key use the
finger provided for
in the position of the
hands.*

Chaque touche conserve
le doigt prescrit
dans les positions des
mains.

3. **Rechte Hand.**
Right hand.
Main droite.

1 2 3 4 5

1 2 3 4 5

1 2 3 4

1 2 3 4

Linke Hand.
Left hand.
Main gauche.

4. **Rechte Hand.**
Right hand.
Main droite.

1 2 3 4 5

1 2 3 4 5

1 2 3 4

1 2 3 4

5. **Rechte Hand.**
Right hand.
Main droite.

1 2 3 4 5

1 2 3 4 5

1 2 3 4

1 2 3 4

6. **Rechte Hand.**
Right hand.
Main droite.

1 2 3 4 5

1 2 3 4 5

1 2 3

1 2 3

7. **Rechte Hand.**
Right hand.
Main droite.

1 2 3 4 5

1 2 3 4 5

1 2 3 4

1 2 3 4

Seconda.

8.

Musical score for 'Seconda.' in 6/8 time. It consists of two systems of piano accompaniment. The first system has two staves: the upper staff features a series of chords (mostly triads and dyads) with eighth-note rhythms, while the lower staff has a simple bass line with half and quarter notes. The second system continues this pattern, ending with a final chord in the upper staff and a half note in the lower staff.

Allegretto.

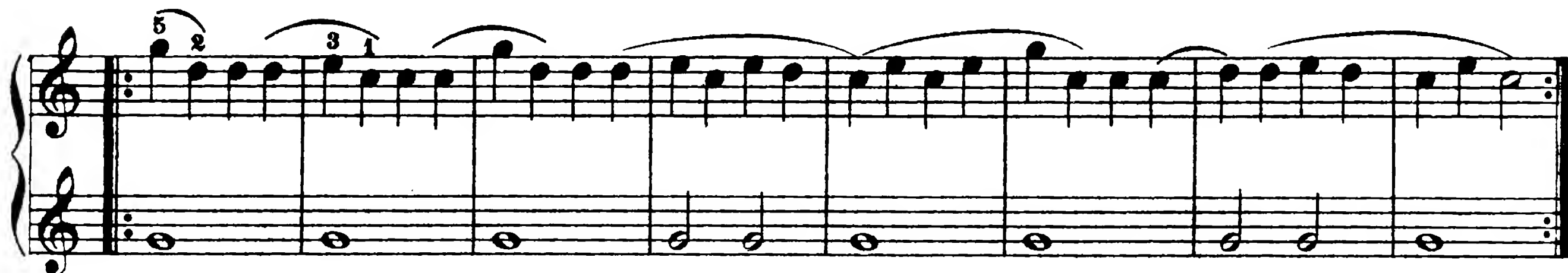
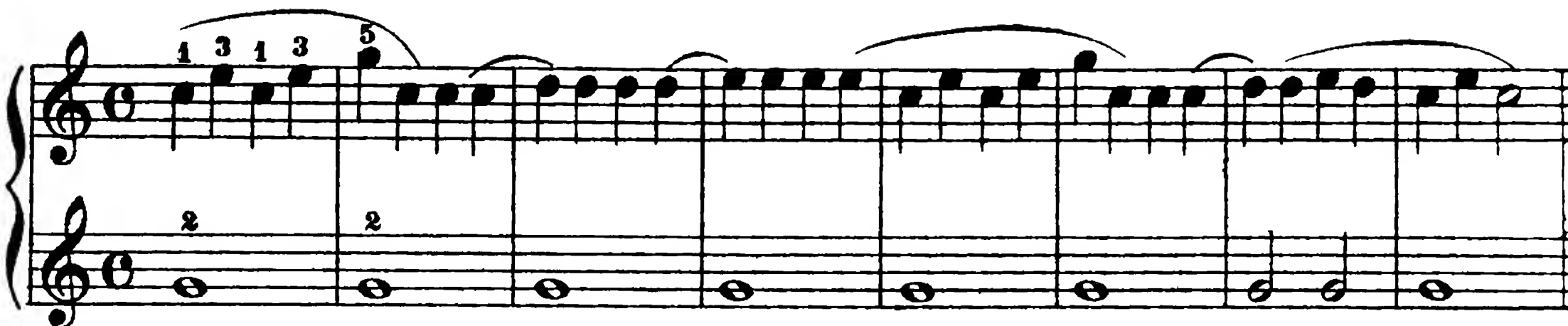
9.

Musical score for 'Allegretto.' in 3/4 time. It consists of five systems of piano accompaniment. The first system has two staves: the upper staff has a melody of eighth notes, and the lower staff has a bass line of dotted half notes. The subsequent four systems continue this pattern, with the upper staff melody and lower staff bass line. The final system ends with a double bar line and repeat dots in both staves.

Prima.

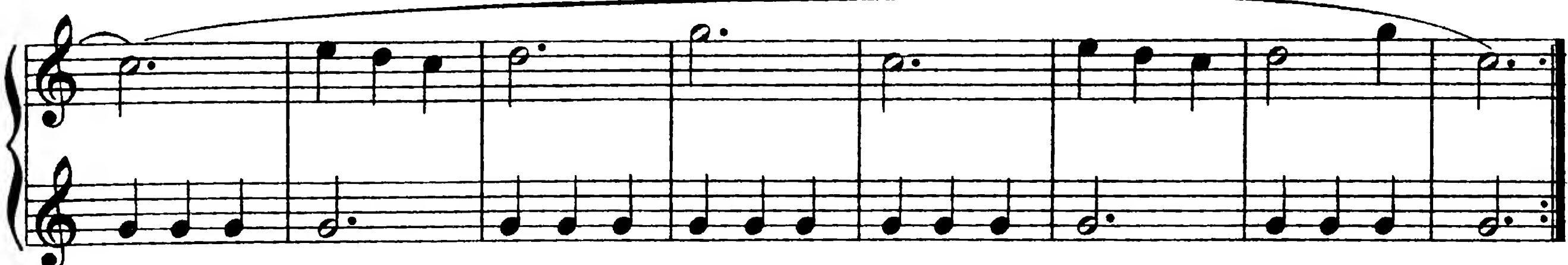
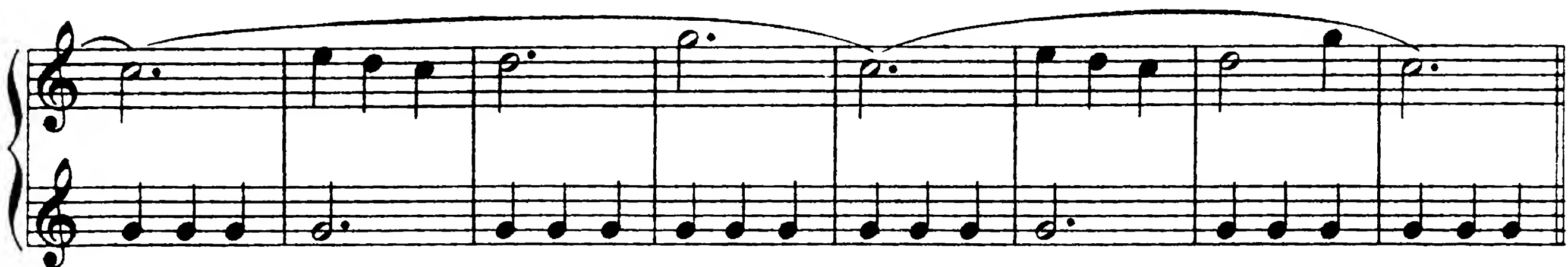


8.



Allegretto. mäßig geschwind.
moderately fast.
d'une vivacité gracieuse.

9.



Kinderlied. — Child's Song. — Mélodie enfantine.

Comodo.

10. *staccato*

Der Kuckuck. — The Cuckoo. — Le Coucou.

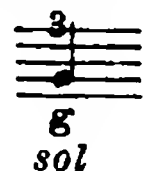
Allegretto.

11. *leggiero*

Kinderlied. — Child's Song. — Mélodie enfantine.

Comodo. ^{gemächlich}
without haste

à l'aise

Handlagen.
Positions of the hands.
Positions des mains.

10.

(Hänschen klein...)



Der Kuckuck. — The Cuckoo. — Le Coucou.

Allegretto.

Handlagen.
Positions of the hands.
Positions des mains.

11.

(Kuckuck, Kuckuck, ruft's aus dem Wald)



Zweihändige Übungsstücke.

Der Schüler vergesse nicht, daß gute Haltung des Körpers, der Arme, der Hände und der Finger, sowie guter Anschlag und strenges Takthalten die Grundlagen eines guten Spieles sind.

Exercises for Both Hands.

The pupil should never forget that a good attitude of the body, arms hands and fingers, together with a good touch and strict time-keeping, are the foundation of a good style.

Exercices à deux mains.

L'élève ne doit jamais oublier qu'une bonne position du corps, des bras, des mains et des doigts, ainsi qu'un bon toucher et une grande précision dans la mesure sont la base d'une bonne exécution.

Moderato.



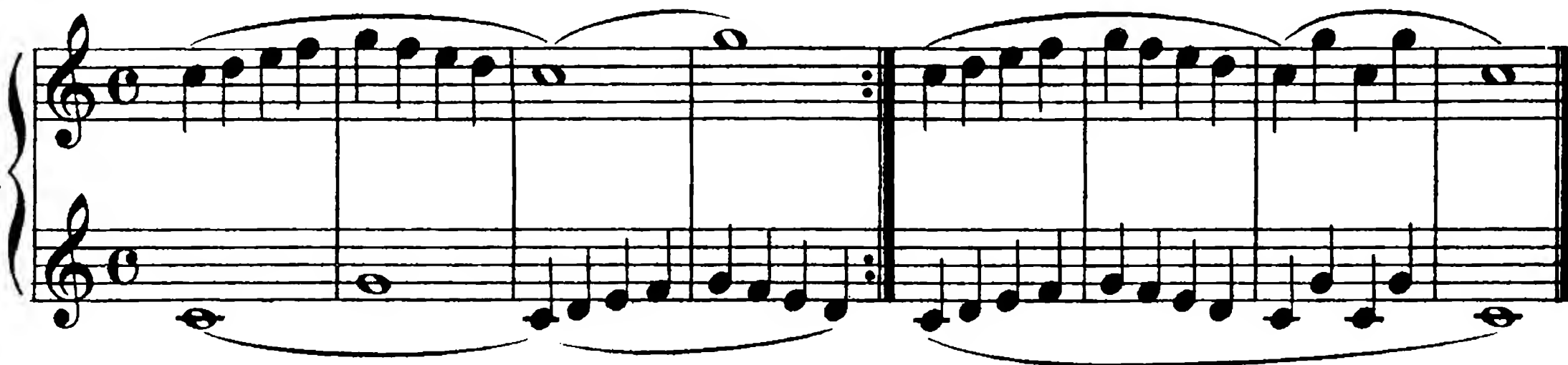
12.



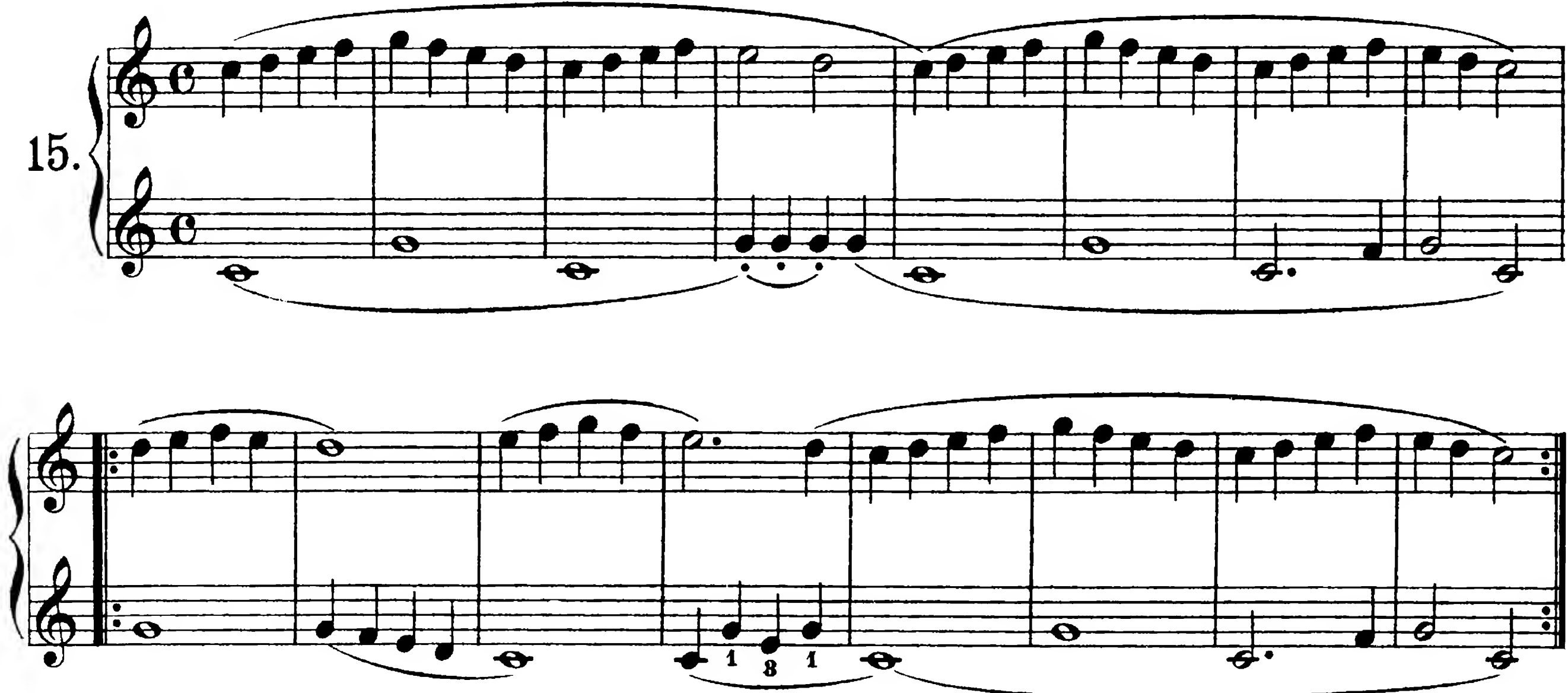
13.



14.



15.



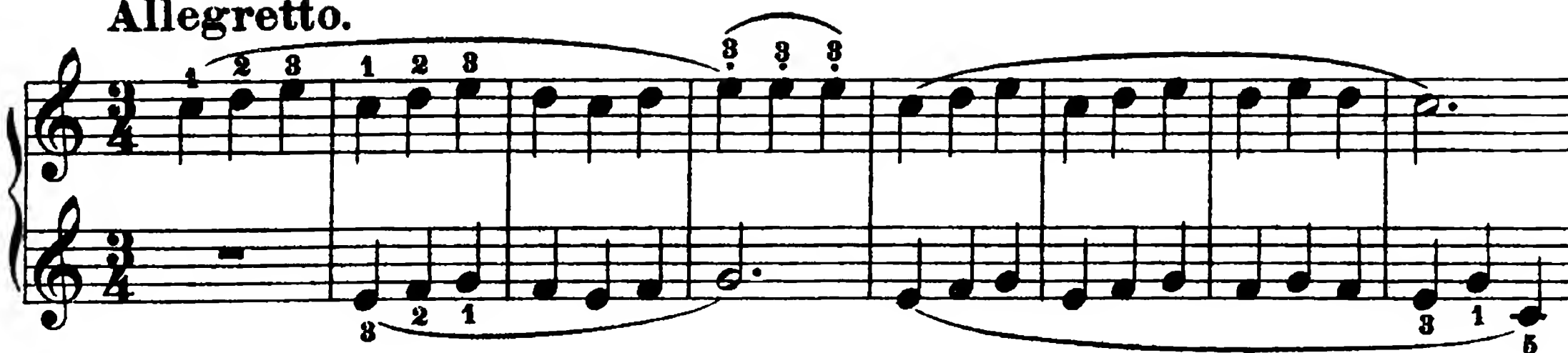
Moderato

16. *legato*

Allegretto.



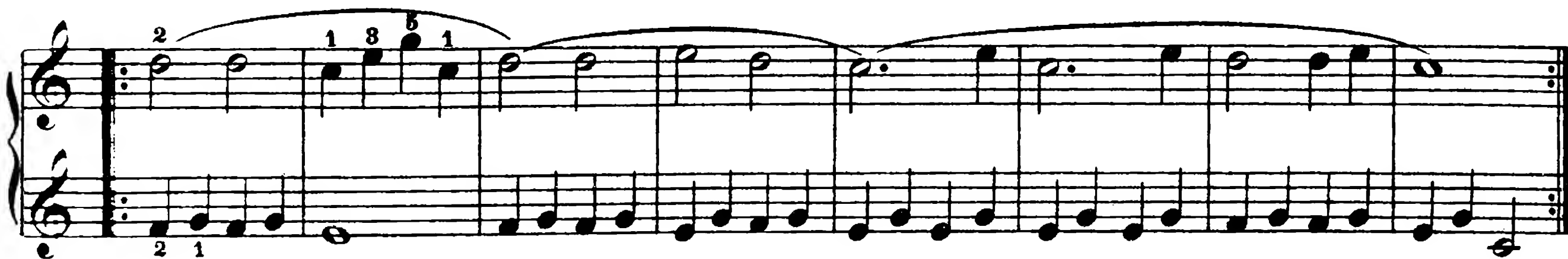
19.



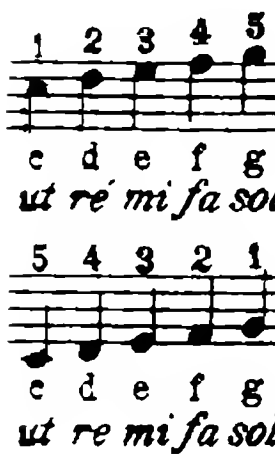
Allegretto.



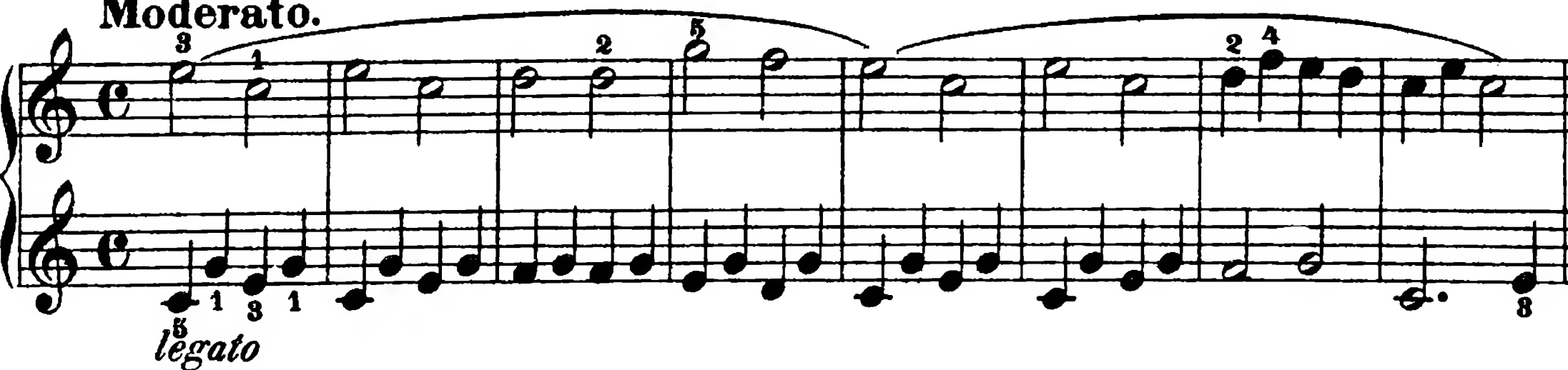
20.



Moderato.



21.



22.



Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 4 3 2 1
c d e f g
ut ré mi fa sol


26.

legato

27.

28.

Tie Two notes on the same degree.

Bindebogen.  Liaison sur deux notes pareilles.

Die 2^{te} Note darf nicht wieder angeschlagen werden; der Finger muß aber während der Dauer dieser Note auf der Taste liegen bleiben.

The second note is not to be repeated, but during its value the finger must remain upon the key.

La seconde note n'est pas répétée. Le doigt doit rester sur la touche pendant la durée de cette note.

29.



30.



31.



legato

Andante.

32.

dolce

Musical score for measures 32-33, marked Andante. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 32 features a piano introduction with a treble staff containing a series of eighth-note chords and a bass staff with a simple harmonic accompaniment. Measure 33 continues this texture, with the treble staff showing more complex chordal patterns and the bass staff providing a steady accompaniment.

Allegretto.

33.

p

Musical score for measures 34-35, marked Allegretto. The tempo changes to 2/4 time. Measure 34 begins with a piano introduction in the treble staff, while the bass staff continues with a steady accompaniment. Measure 35 continues the piano introduction in the treble staff, with the bass staff providing a consistent harmonic support.

Andante.

34.

p

Musical score for measures 36-37, marked Andante. The tempo returns to 3/4 time. Measure 36 features a piano introduction in the treble staff, with the bass staff providing a steady accompaniment. Measure 37 continues this texture, with the treble staff showing more complex chordal patterns and the bass staff providing a consistent harmonic support.

Prima.

Andante.

gehend. - *slow.* - sans trop de lenteur.

1 2 3 4 5
g a h(b) c d
sol la si ut ré

Handlagen.
Positions of the hands.
Positions des mains.

5 4 3 2 1
g a h(b) c d
sol la si ut ré

32.

Allegretto.

33.

Andante.

34.

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 3 2 1
g h(b) c d
sol si ut ré

35. *sempre legato* immer geschleift... *always connected*... Toujours lié.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with a final cadence. The accompaniment consists of a simple bass line with some chords. The score is labeled "The Rose Tree" at the top.

Allegretto.

37. *Allegretto.*

1 2 3 4 5
g a h(b) c d
sol la si ut ré

5 4 3 2 1
g a h(b) c d
sol la si ut ré

1 3 1 2

1 3 5 5 4 2 3

3

2 1 2

3 1

2

The musical score for 'The Bird Song' is presented in two staves. The upper staff uses a treble clef and a key signature of one sharp (F#), with a common time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes a long, sweeping slur across the first half of the piece. The lower staff uses an alto clef and the same key signature and time signature. It provides a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4, 5) and a final double bar line with repeat dots.

Kinderlied. — Child's Song. — Mélodie enfantine.

non legato (nicht gebunden)

38. *A. a. a. der Winter, der ist da)*

39.

40.

Allegretto.

Seconda.

41. *p*

Andante.

42. *dolce*

Moderato.

43. *mf*

p

Prima.

Allegretto.

1 2 3 4 5
a b c d e
la si ut ré mi

5 4 3 2 1
a b c d e
la si ut ré mi

41.

legato

Andante.

42.

Moderato.

43.

Seconda.

Moderato.

Moderato.

44. *p* *legato*

The musical score consists of seven systems of two staves each. The first system is marked with measure number 44. The tempo is 'Moderato.' and the dynamics are 'p' (piano) and 'legato'. The melody in the right hand is a continuous eighth-note line, while the left hand provides a steady bass accompaniment. The piece ends at measure 49 with a double bar line.

8-----: Octava.

Die Noten über denen dieses Zeichen steht und unter das ~~selbe~~ geht, müssen eine Octave höher gespielt werden.

8-----: Octave.

Notes with this mark above them must be played an octave higher as far as the.....extends.

8.....à l'octave.

Les notes surmontées du signe 8^{va} doivent être exécutées une octave plus haute jusqu'à la fin de la ligne.....

Beispiel.
Example.
Exemple.

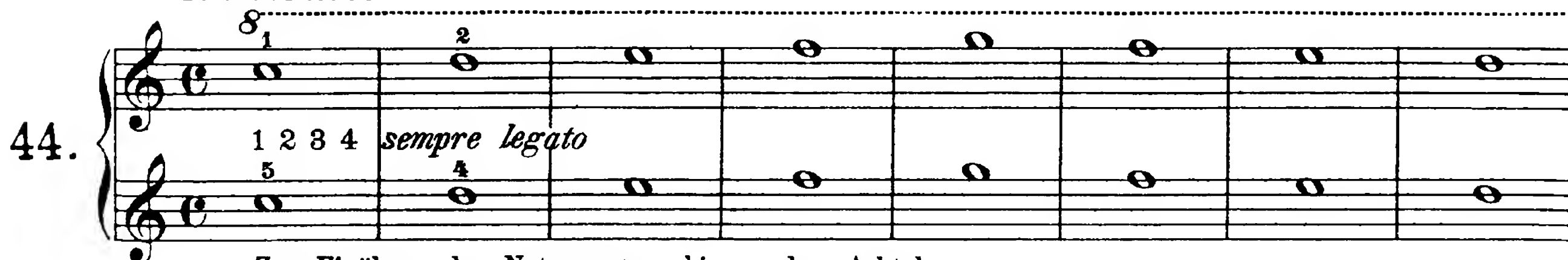


wird so gespielt:
played:
Exécution:

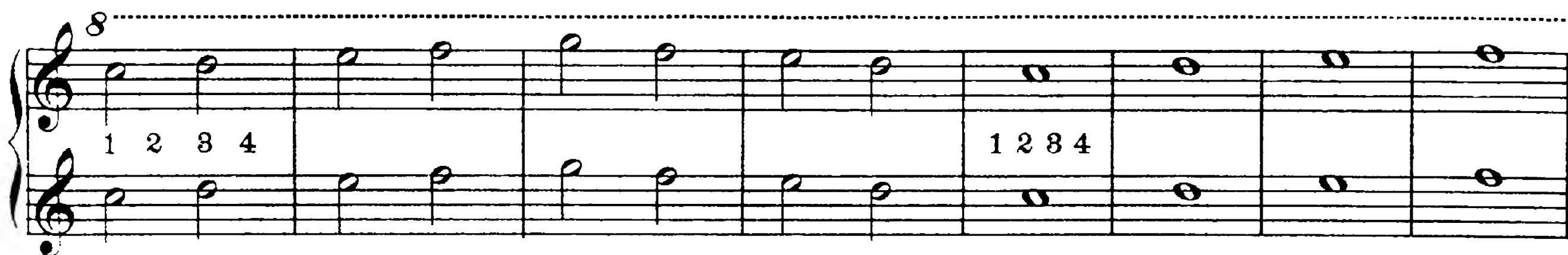


Prima.

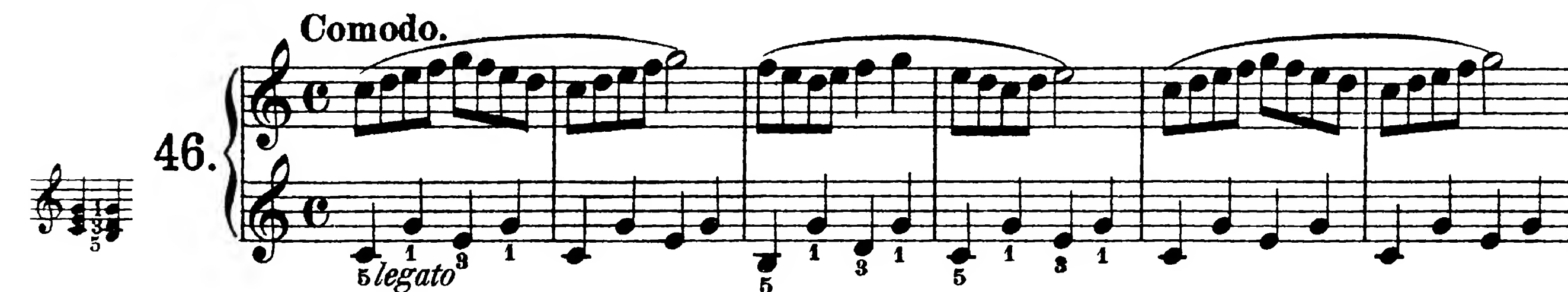
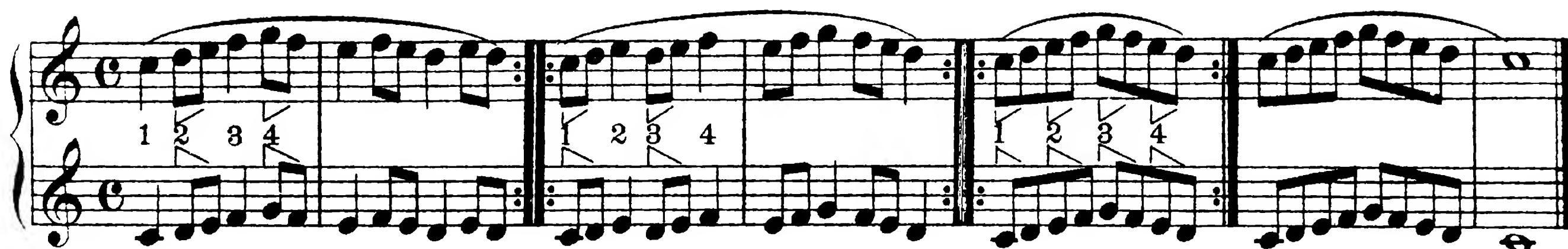
Moderato.



Zur Einübung des Notenwertes bis zu den Achteln.
To practise the value of the notes up to quavers.
 Pour étudier la valeur des notes jusqu'aux croches.



Übung in Achtern. | Exercise in quavers. | Exercice en Chroches.



*) 1^{ma} = prima volta zum ersten Male.
2^{da} = seconda volta zum zweiten Male.

*) 1^{ma} = the first time.
2^{da} = the second time.

*) 1^{ma} = pour la première fois.
2^{da} = pour la seconde fois.

Kinderlied.— Child's Song.— M  lodie enfantine.

Moderato.

47.

Winter ade)

Allegretto.

48.

legato

Volkslied.— Folk-song.— Air populaire.

Allegretto.

49.

(Bald gras' i am Neckar)

Comodo.

50.

Die Ellenbogen dürfen nicht vom Körper abstehen, wenn auch die Hände weiter auseinander zu liegen kommen.

The elbows must not project from the body, even when the hands have to play far apart.

Les coudes ne doivent pas s'éloigner du corps, lors même que les mains s'écartent.

Jede Figur 7 mal.
Play each figure 7 times.
Chaque exercice 7 fois.

Schluß
Conclusion
Pour finir.

c d e f g f e d	c	a h c d e d c h	a	d e f g a g f e	d	g a h c d c h a	g
c d e f g f e d	c	a b c d e d c b	a	d e f g a g f e	d	g a b c d c b a	g
ut ré mi fa sol fa mi ré	ut	la si ut ré mi ré ut si	la	ré mi fa sol la sol fa mi	ré	sol la si ut ré ut si la	sol

NB. Zur Vergleichung der Noten des G-Schlüssels und derjenigen des F-Schlüssels, welche auf gleichen Tasten gespielt werden.

NB. To serve as a comparison of the notes of the treble and the bass clef, which are played on the same keys.

NB. Pour comparer les notes de la clef de sol et celles de la clef de fa qui doivent se jouer sur les mêmes touches.

Moderato.

51.

5 2 3 4 2 5 4 2 1 3 4 5 1

9 2 1 1 2

Allegretto.

52. 8 5 8 1 5 8 1 5

legato

2

1. 2.

Moderato.

53. *f*

f forte, stark — loud — fort.

Comodo.

54. *f*

Moderato.

55.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a double bar line. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics 'The Rose Tree' are written below the bass staff.

mf (mezzo forte) halbstark half loud demi forte

***mf* (mezzo forte) halbstark. — half loud. — demi-forte.**

Allegretto.

56.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The melody in the right hand is a simple, catchy tune that repeats the words of the song. The piano part is marked with a "P" for piano. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure, indicated by a double bar line and a key signature change symbol.

Allegretto.

57.

p (piano) leise.—*softly*.—doux.

Abendlied. — Evening Song. — Chant du Soir.

Andante.

58. *(Der Mond ist aufgegangen)*
p

zunehmend. (*crescendo*) — increasing in loudness. — en augmentant.
 abnehmend. (*decrescendo*) — decreasing in loudness. — en diminuant.

Ruhezeichen, *Fermate*.

Die Note soll wenigstens noch einmal
so lange ausgehalten werden.

Pause.

The note must be sustained at
least twice its value.

Point d'orgue.

La note doit se soutenir au moins
le double de sa valeur.

Allegretto.

59. *legato*

Die Note hervorgehoben. — Accent the Note. — Il faut accentuer la note.

Comodo.

60. *mf* *cresc.* *dim.* 3

f *dim.* 3

mf *cresc.* *dim.*

cresc. (*crescendo*) zunehmend. — *increasing in loudness.* — en augmentant.
dim. (*diminuendo*) abnehmend. — *decreasing in loudness.* — en diminuant.

Allegro moderato. mäßig schnell.
moderately fast.
 vif, modéré.

61. *dolce* *legato*

dolce sanft. — *softly.* — doux.

Allegro moderato.

62

Wenn ein Punkt über einer Note steht, so muß dieselbe abgestoßen werden; dies geschieht, wenn mangleich nach dem Anschlage die Taste wieder verläßt.

A note with a dot over it must be sharply detached. This is done by letting the key go immediately after striking it.

Lorsqu'un point se trouve sur une note, il faut la détacher vivement; cela se fait en retirant le doigt d'une touche aussitôt après l'avoir frappée.

Beispiel:
Example:
Exemple:



wird so gespielt:
Played:
Exécution:



Seconda.

Kinderlied. — Child's Song. — Mélodie enfantine.

Moderato.

63.

Oh! Susanna.

Amerikanisches Volkslied. — American Folk-tune. — Air populaire américain.

Allegretto.

64.

Kinderlied.— Child's Song.— Mélodie enfantine.

Moderato.

63. *mf* Ein Mannlein steht im Walde)

Musical score for 'Ein Mannlein steht im Walde)' in C major, 2/4 time. The piece is marked 'Moderato' and 'mf'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

Continuation of the musical score for 'Ein Mannlein steht im Walde)'. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

Continuation of the musical score for 'Ein Mannlein steht im Walde)'. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

Oh! Susanna.

Amerikanisches Volkslied.—American Folk-tune.—Air populaire américain.

Allegretto.

64. *p*

Musical score for 'Oh! Susanna.' in C major, 2/4 time. The piece is marked 'Allegretto' and 'p'. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

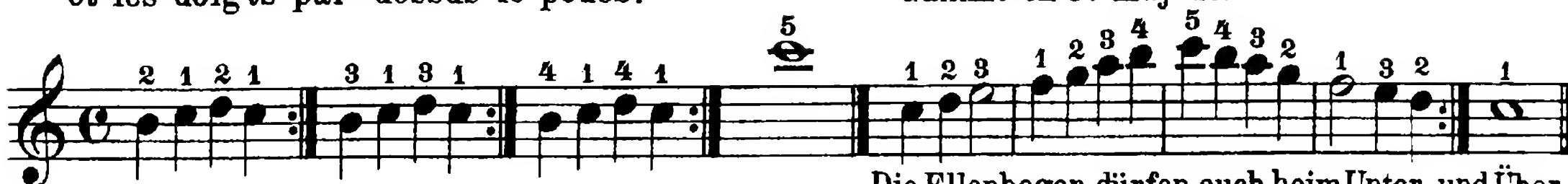
Continuation of the musical score for 'Oh! Susanna.'. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

Continuation of the musical score for 'Oh! Susanna.'. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The piece ends with a double bar line.

Übung zum Unter- und Übersetzen.
Exercise on Turning Over and Under.
 Pour passer le pouce sous les doigts
 et les doigts par-dessus le pouce.

Tonleiter in C-Dur.
Scale of C major.
 Gamme en Ut majeur.

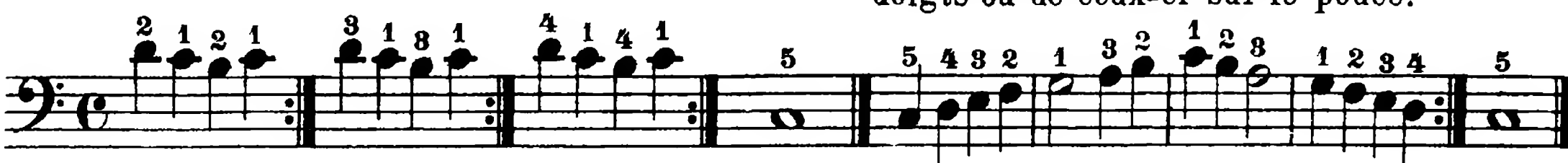
Rechte Hand allein.
Right hand alone.
 Main droite seule.



Jede Figur wenigstens 8 mal.
Repeat 8 times at least.
 Chaque exercice au moins 8 fois.

Schluß.
The elbows must not shift from their natural position when turning over and under.
 Pour finir. Les coudes ne doivent pas quitter leur position naturelle au passage du pouce sous les doigts ou de ceux-ci sur le pouce.

Linke Hand allein.
Left hand alone.
 Main gauche seule.



Tonleiter in C Dur.

Scale of C major.

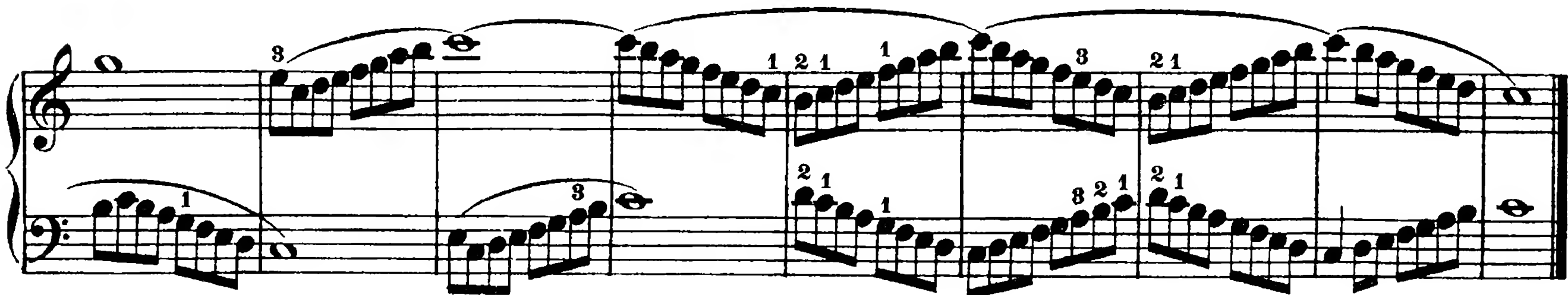
Gamme en Ut Majeur.



Moderato.

65.

sempre legato



Übungen in Doppelgriffen. | Exercises on Double Notes. | Exercices en doubles notes.

Rechte Hand allein.
Right hand alone.
Main droite seule.

Linke Hand allein.
Left hand alone.
Main gauche seule.

Jede Übung wenigstens 4 mal.
Repeat 4 times at least.
Chaque exercice au moins 4 fois.

Allegretto.

66. *dolce*
legato

Moderato.

67. *mf*

NB. Das Handgelenk darf ja nicht steif gehalten werden.

NB. The wrist must not on any account be held stiffly.

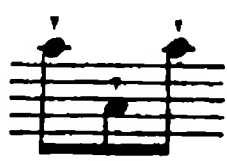
NB. Le poignet ne doit jamais se contracter de raideur.

''' Kurze Striche über Noten zeigen an, daß man die Noten sehr kurz spielen soll.

''' A dash over a note means that the note is to be played very short.

''' Les petits traits au-dessus des notes indiquent qu'on doit les faire très courtes.

Beispiel:
Example:
Exemple:



wird so gespielt:
Played:
Exécution:



Der Schüler bemühe sich die beiden Töne der Terzen zu gleicher Zeit hören zu lassen und spiele streng legato.

The pupil should endeavour to sound both notes of the thirds together, and play strictly legato.

L'élève s'efforcera de faire entendre en même temps les deux notes des tierces et devra les jouer rigoureusement legato (liées).

Moderato.

68. *mf*

69. *mf*

Tonleiter in G dur.

Scale of G major.

Gamme en sol majeur.

Vorzeichnung.
Key signature.
Armature.

f

f

f

f

^ Die Note mit diesem Zeichen soll stark hervorgehoben werden.

^ Notes with this mark must be strongly accentuated.

^ La note sur laquelle se trouve le signe doit être fortement accentuée.

Moderato.

70. *mf*

71. **Moderato.** *mf*

3 5 2 4 1 3 2 4

72. **Moderato.** *dolce*

5 1 2 1 4 3 5 5 4 3 5 5 4

8 1 2 4

Zufällige Versetzungszeichen.
Accidentals.
 Altérations accidentelles.

3 1 2 1 2 1 2 3 1 3 2 3 2 1 5 3 4 3 1

5 1 2 1 5 5 3

5 5 5 3 2 1 4 4 1 2 3 4 1

5 5 5 3 2 1 5 5 1 2 4

Volkslied.—Folk-song.—Air populaire.

73. **Allegretto.** *mf*

(Ein Vogel wollte Hochzeit machen)

2 4 3 5 2 4 3 5

2 1 3 1 3 4 4 2 4 3 1 2

3 2 4

marcato

marcato = hervorgehoben — *emphasized* — marqué.
 Edition Peters.

Triolen.

Triplets.

Triolets.

Moderato.

74.

*dolce**sempre legato*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a bass clef and a key signature of one sharp (F#). The voice part is in the upper register, using a treble clef and the same key signature. The tempo is marked "Allegretto". The score consists of two systems. The first system has two measures, and the second system has two measures. The piano part features a melodic line with a trill in the first measure of the first system, followed by a series of eighth notes and a final triplet. The voice part features a series of eighth notes and a final triplet. The lyrics "The Rose Tree" are written below the piano part, and the lyrics "The Rose Tree" are written below the voice part.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The piece is in 3/4 time. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The bass line consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The piece is marked with a '3' in the first measure of the bass line and a '1' in the first measure of the treble line.

75. **Moderato.**

mf cresc.

A musical score for piano, titled "The Bird Song" from Schumann's "Kinderszenen". The score is written for two staves, treble and bass clef, in G major (one sharp) and 2/4 time. It consists of eight measures. The melody is primarily in the right hand, featuring eighth-note patterns and triplets. The left hand provides accompaniment with quarter notes and eighth-note figures. Dynamics include piano (*p*) and mezzo-forte (*fz*). Fingerings are indicated by numbers 1-5. A repeat sign appears at the end of the piece.

76. **Allegro moderato.**

mf

Lockeres Handgelenk.

Loose wrist.

Articulation libre du poignet.

15

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. It is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece is characterized by its elegant and graceful melody, which is often compared to the movement of a swan.

Moderato.

77. *mf* *poco cresc.*

p *cresc.*

mf *poco cresc.*

Lang, lang ist's her (Long, long ago)
 Irisches Volkslied. – Irish Folk-tune. – Air irlandais.

Moderato.

78. *p* *legato*

p *legato*

p *legato*

Tonleiter in A dur.

Scale of A major.

Gamme en la majeur.

79.

Volkslied. — Folk-song. — Air populaire.

Moderato.

(Jetzt gang i ans Brünnele)

Allegretto.

80. *mf* *leggiere*

f *p* *f*

Vorschlag.
Appoggiatura.
Appoggiature.



Ausführung.
Played.
Exécution.



NB. Wenn die Note nach dem Vorschlage keinen Punkt über sich hat, so muß sie nach ihrem Werte ausgehalten werden.

N.B. If the note after the appoggiatura has no dot upon it, it must be sustained during its full value.

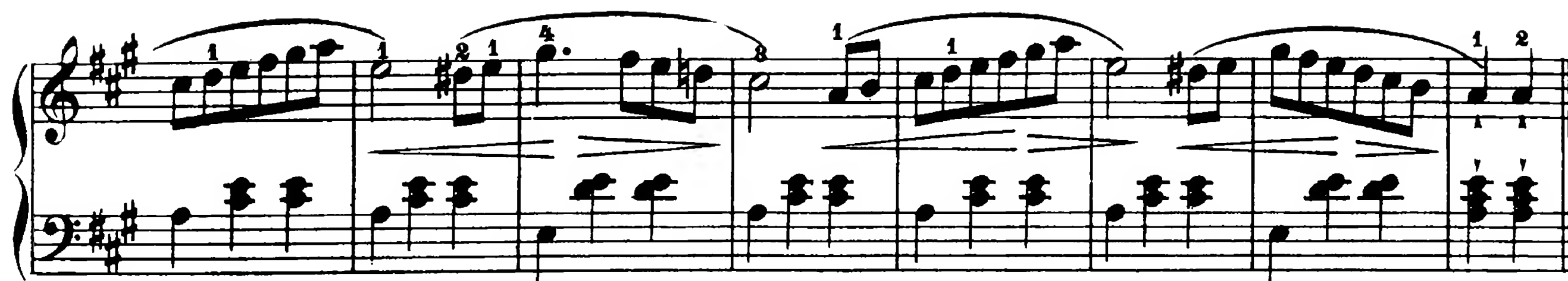
NB. Quand il n'y a pas de point sur une note après l'appoggiature, il faut lui donner toute sa valeur.

Allegretto.

81. *p* *leggiere*

mf

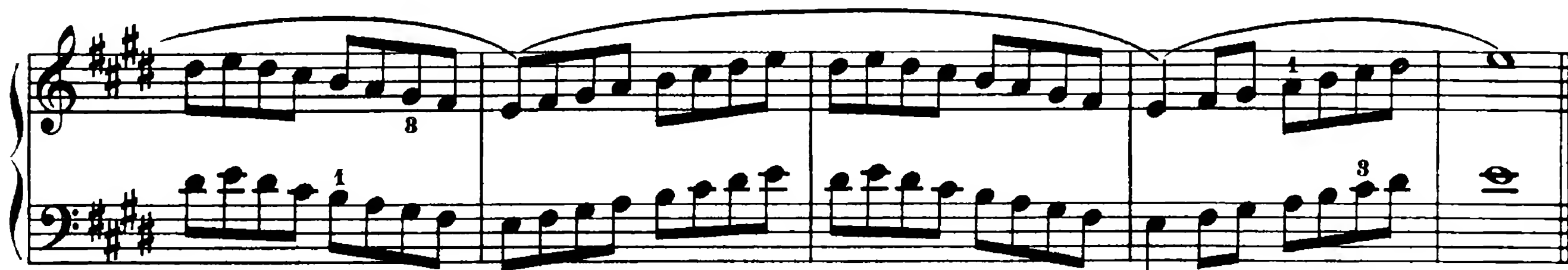
p *p*



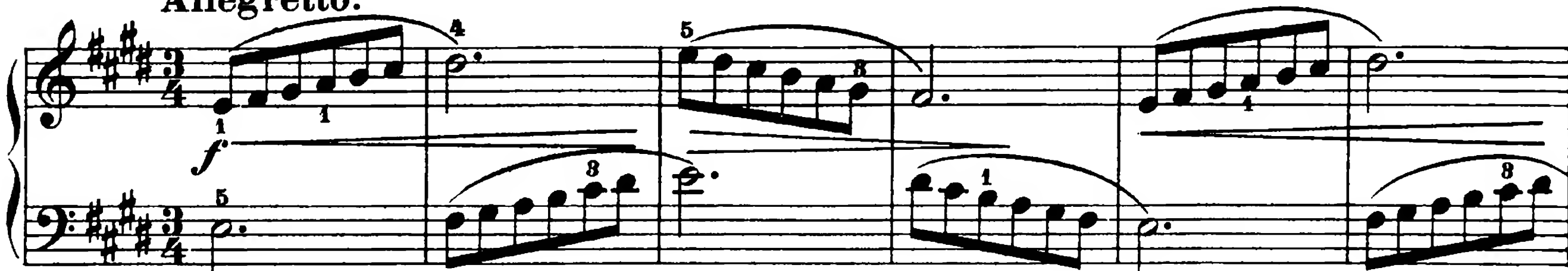
Tonleiter in E dur.

Scale of E major.

Gamme en mi majeur.



Allegretto.



Allegretto.

82.

1 dolce mf dim.

mf

p mf

f dimin. p

Allegretto.

83.

mf cresc.

f mf

cresc. f

84. **Allegretto.**

Schweizer Volkslied. — Swiss Melody. — Air suisse.

Moderato.

85. (Uf em Bergli bin i g'sässe)

(Jodler)

Moderato.

86. *p*

staccato

Allegro moderato.

87. *mf*

p *f*

p *f*

Zur Einübung des Notenwertes bis zu Sechzehnteln.

For practising the values of the notes up to semiquavers.

Pour étudier la valeur des notes jusqu' aux doubles croches.

Moderato.

86. *legato*

staccato (abgestoßen.) — detached. — détaché.

Zur Beförderung der Geläufigkeit.

To facilitate fluency.

Pour développer l'agilité.

Allegro moderato.

87. *mf*

Moderato.

88.

dolce

88. *dolce*

89. *pp*

90. *f*

91. *p*

92. *p*

93. *p*

Andante.

89.

*dolce**legato*

89. *dolce*

90. *legato*

91. *mf*

92. *mf*

93. *mf*

94. *mf*

First system of musical notation, measures 1-6. The treble clef contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef contains a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 5.

Second system of musical notation, measures 7-12. The treble clef continues the melodic line. The bass clef accompaniment remains consistent. The system concludes with a repeat sign.

90. *Allegretto.*

Third system of musical notation, measures 13-18. The treble clef features a more active melodic line with slurs and fingerings (1, 3, 5, 2, 1, 5, 4, 1, 2, 3, 4, 5). The bass clef has a continuous eighth-note pattern. A piano (*p*) dynamic marking is in measure 16. The word *legato* is written below the bass staff.

Fourth system of musical notation, measures 19-24. The treble clef has a melodic line with fingerings (1, 3, 2, 1, 3, 2, 1). The bass clef features chords and rests. A piano (*p*) dynamic marking is in measure 20. The word *marcato* is written below the bass staff.

Fifth system of musical notation, measures 25-30. The treble clef has a melodic line with fingerings (3, 2, 1, 3, 5, 3). The bass clef has chords and eighth-note accompaniment. A forte (*f*) dynamic marking is in measure 28.

Sixth system of musical notation, measures 31-36. The treble clef has a melodic line with slurs. The bass clef has eighth-note accompaniment. A piano (*p*) dynamic marking is in measure 32.

Tonleiter in A moll. | Scale of A minor. | Gamme en la mineur.
 (s.a. Seite 86) (vide Pag. 86) (vide Pag. 86)

Measures 1-24 of the A minor scale. The piece begins with a mezzo-forte (*mf*) dynamic. The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-24. Fingerings are indicated by numbers 1 through 5. A crescendo (*cresc.*) is marked in measure 16. The piece concludes with a piano (*p*) dynamic in measure 24.

91. **Allegretto.**

Measures 25-32 of the A minor scale. The tempo is marked **Allegretto.** and the dynamics include *dolce*. The first system contains measures 25-30, and the second system contains measures 31-32. The piece ends with a piano (*p*) dynamic in measure 32.

Measures 33-40 of the A minor scale. The first system contains measures 33-36, and the second system contains measures 37-40. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), diminuendo (*dim.*), and piano (*p*). Fingerings are indicated by numbers 1 through 5. The piece concludes with a piano (*p*) dynamic in measure 40.

Volkslied. — Folk song. — Air populaire.

Andante.

92. *p* Schwesterlein, Schwesterlein) *mf*

p *marcato* *1p*

Russisches Volkslied. — Russian Folk-song. — Air populaire russe.

Andante.

93. *p* (Schöne Minka, ich muß scheiden)

mf *p*

Allegro moderato.

Allegretto.

cresc.

f

Altdeutsches Volkslied.— Old German Tune.— Vieil air populaire allemand.

8038

2 2 3 1 2 1 5

mf

1 1 1 4 5 1

Allegro. (munter. *vif.*)

96.

p *cresc.*

1 2 1 4

1 2 1 4

mf

cresc. *f* *p*

dim. *p*

cresc. *mf* *p*

cresc. *f*

Allegretto.

97.

This system contains measures 97 and 98. Measure 97 is marked *mf* and features a treble staff with a triplet of eighth notes (3 1, 4 2, 5 3) and a bass staff with a triplet of eighth notes (4, 5, 3). Measure 98 is marked *f* and includes a *dim.* (diminuendo) instruction. The treble staff has a triplet of eighth notes (3 1, 4 2, 5 3) and a bass staff with a triplet of eighth notes (1 2, 1 5). The system concludes with a *cresc.* (crescendo) instruction and a triplet of eighth notes (3 1, 4 2, 5 3) in the treble staff and a triplet of eighth notes (1 2, 1 5) in the bass staff.

Allegro.

98.

This system contains measures 99 and 100. Measure 99 is marked *mf* and features a treble staff with a triplet of eighth notes (1 2, 3 4, 5 1) and a bass staff with a triplet of eighth notes (1 2, 3 4, 5 1). Measure 100 is marked *f* and includes a *cresc.* (crescendo) instruction. The treble staff has a triplet of eighth notes (1 2, 3 4, 5 1) and a bass staff with a triplet of eighth notes (1 2, 3 4, 5 1). The system concludes with a *f* (forte) instruction and a triplet of eighth notes (1 2, 3 4, 5 1) in the treble staff and a triplet of eighth notes (1 2, 3 4, 5 1) in the bass staff.

99. **Allegretto.** *mf* (Kein Feuer, keine Kohle)

100. **Allegro.** *mf*

Allegro moderato.

101. *mf*

cresc. *f* *dim.* *mf*

cresc. *p* *cresc.*

dim. *p* *dim.*

cresc.

Moderato.

102.

dolce

legato

cresc.

dim.

p

p

cre - scen - do

p


cre - scen - do

f



Der Fingerwechsel, ohne die Taste wieder anzuschlagen, muß sehr schnell geschehen.
 The change of finger must be done very quickly without striking the key again.
 Le changement de doigts sans refrapper la touche devra se faire très rapidement.

Volkslied.—Folk-song.—Air populaire.

103. 

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, and the bass staff contains a piano accompaniment consisting of a steady eighth-note pattern. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into six measures. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with eighth notes. The piano accompaniment starts on a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and continues with eighth notes.

Fransösisches Volkslied.— French Melody.— Air français.

Andante $\text{♩} = 3$

104. *Andante?*

p

Süße Heimat (Home, sweet home)

Englisches Volkslied. — English Folk-tune. — Air anglais.

Andante.

105. *Andante.*

Englishes. (March.) English Folk Song. J. S. Zerk.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part is in the upper register, featuring a melody that follows the piano's right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The piano part is marked with a forte (f) dynamic. The voice part is marked with a mezzo-forte (mf) dynamic. The score is divided into measures by vertical bar lines. The piano part has a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part has a melody that follows the piano's right hand. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The piano part is marked with a forte (f) dynamic. The voice part is marked with a mezzo-forte (mf) dynamic. The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many eighth and sixteenth notes, often beamed together. The voice part is in the upper register, with a melody that is more melodic and includes some grace notes. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The piano part ends with a double bar line and a repeat sign. The voice part continues with a final measure. The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The piano part includes fingerings and a dynamic marking of *p* (piano).

Allegro. Volkslied.—Folk-song.—Air populaire.

106. *mf* (Grüß Gott, du schöner Maien)

[illegible]

Susani, susani

Weihnachtslied.-Christmas Carol.-Noël.

Moderato.

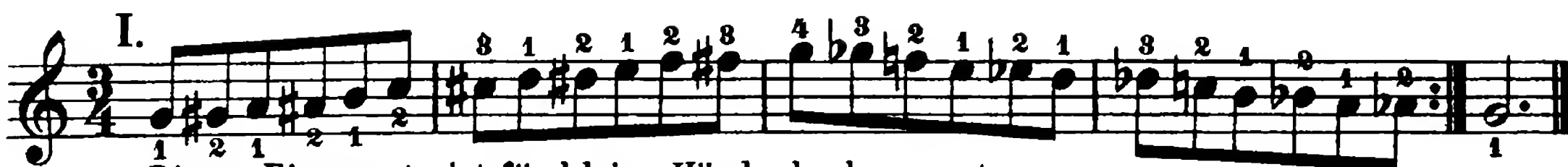
107. *Moderato.*

The musical score for exercise 107 is in 3/4 time and consists of two staves. The key signature has one flat (B-flat). The tempo is marked 'Moderato.' and the dynamics are 'p' (piano) and 'pp' (pianissimo). The score includes various musical notations such as notes, rests, and fingerings.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with many triplets, indicated by a '3' over the notes. The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The lyrics are written below the voice staff.

[illegible]

Rechte Hand allein.
Right hand alone.
Main droite seule.



Dieser Fingersatz ist für kleine Hände der bequemste.
This fingering is the easiest for small hands.
Ce doigté est le plus commode pour les petites mains.

Rechte Hand allein.
Right hand alone.
Main droite seule.



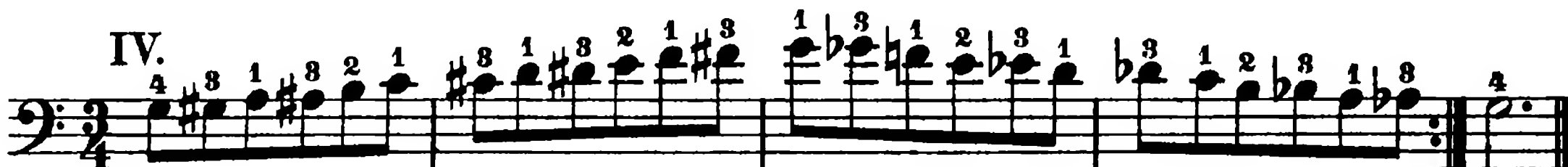
Dieser Fingersatz ist der gebräuchlichste.
This is usual fingering.
Ce doigté est le plus usité.

Linke Hand allein.
Left hand alone.
Main gauche seule.



Dieser Fingersatz ist für kleine Hände der bequemste.
This fingering is the easiest for small hands.
Ce doigté est le plus commode pour les petites mains.

Linke Hand allein.
Left hand alone.
Main gauche seule.



Dieser Fingersatz ist der gebräuchlichste.
This is usual fingering.
Ce doigté est le plus usité.

Rechte Hand allein.
Right hand alone.
Main droite seule.



Linke Hand allein.
Left hand alone.
Main gauche seule.



VII.



VIII.

Two systems of piano accompaniment in 3/4 time. The first system consists of two staves with complex fingering (1, #8, 1, #8, 1, 2, #3, 1, #3, 1, #5, 1) and dynamics. The second system continues the piece with similar complexity, including a repeat sign at the end.

Allegro moderato.

108.

Two systems of piano accompaniment in common time, marked 'Allegro moderato.' The first system includes dynamic markings *f* and *p* and complex fingering. The second system continues the piece with similar complexity, including a repeat sign at the end.

Allegro moderato.

109.

Musical score for piano, measures 109-114, in 3/4 time, key of D major. The score features various dynamics (f, p, mf, dim., cresc.), articulation (accents), and fingerings. Measures 109-110 show a forte (f) melody with a descending bass line. Measures 111-112 introduce a piano (p) section with a new melody. Measures 113-114 return to a forte (f) section with a more complex melody. The score includes many slurs, ties, and specific fingering numbers.

Anhang.

Fingerübungen, welche in die Vorschule einzuschalten und gehörig einzuüben sind.

Für die rechte Hand allein.

Jede Nummer wird einigemal wiederholt. Man kann dieselben durch zwei Oktaven ausdehnen.

Appendix.

Finger exercises which may be intercalated into the Instruction Book, and must be thoroughly practised.

For the Right Hand alone.

Each exercise must be repeated several times. The exercises may also be extended to two octaves.

Supplément.

Exercices de doigté à intercaler dans la méthode préparatoire et qu'il faut bien étudier.

Pour la main droite seule.

Chaque numéro devra se répéter plusieurs fois. On pourra le jouer dans l'étendue de deux octaves.

1. *Exercise 1: Ascending and descending scale, C4 to G4, with fingerings 1-2-1-2-1-2-1-2.*

2. *Exercise 2: Ascending and descending scale, C4 to A4, with fingerings 1-2-1-2-1-2-1-2.*

3. *Exercise 3: Ascending and descending scale, C4 to B4, with fingerings 1-2-1-2-1-2-1-2.*

4. *Exercise 4: Ascending and descending scale, C4 to C5, with fingerings 1-2-3-1-2-3-1-2.*

5. *Exercise 5: Ascending and descending scale, C4 to D5, with fingerings 1-2-3-1-2-3-1-2.*

6. *Exercise 6: Ascending and descending scale, C4 to E5, with fingerings 1-2-3-4-1-2-3-4. Marked 'sempre legato'.*

7. *Exercise 7: Ascending and descending scale, C4 to F5, with fingerings 1-2-3-4-1-2-3-4.*


7. 


8. 

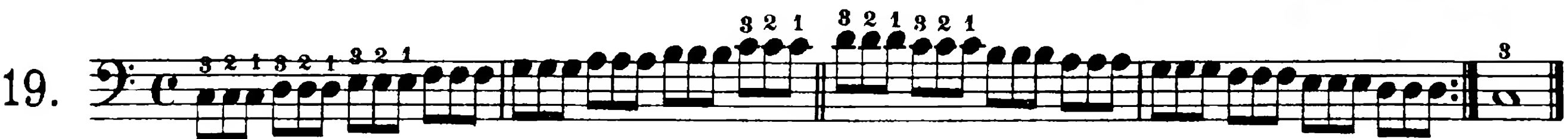
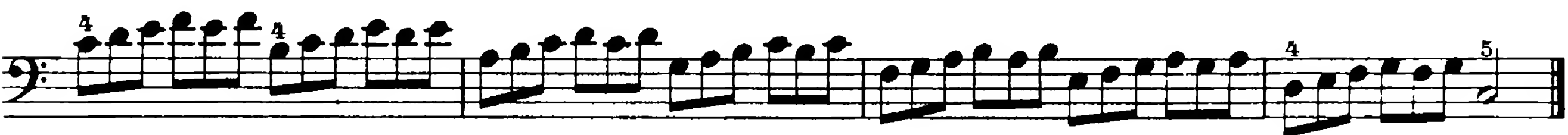
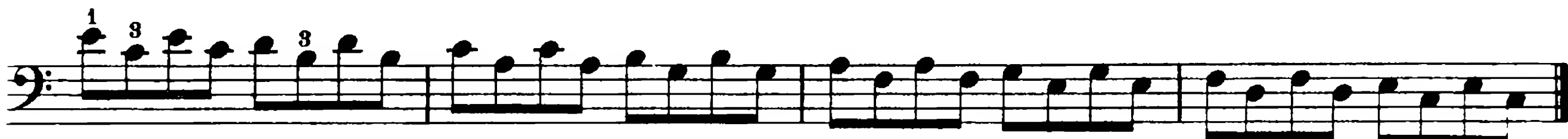
9. 

10. 

Für die linke Hand allein. | For the left hand alone. | Pour la main gauche seule.

11. 

12. 
sempre legato



Für beide Hände zusammen. | For Both Hands Together. | Pour les deux mains ensemble.

21.

22.

sempre legato

23.

24.

25.

26.



27.



28.



29.

Exercise 29 is a short piece in G major, 2/4 time. It consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The bass line starts on G3, moves to A3, then B3, and continues with eighth and sixteenth notes. The piece concludes with a final G4 in the treble staff and a final G3 in the bass staff.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The key signature is indicated by a single sharp (F#) on the treble staff. The time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into two measures. The first measure contains the main melody and a simple bass accompaniment. The second measure continues the melody and features a more complex bass line with triplets and a final cadence. The score is written in a simple, clear style suitable for a children's songbook.

30.

Exercise 30 is a short piece in 2/4 time, consisting of two measures. The melody is written in the treble clef, starting on G4 and ascending to A5. The bass line is written in the bass clef, starting on G3 and ascending to A4. The piece is marked with fingerings (1, 2, 3) and includes a repeat sign at the end.

A musical score for the song 'The Rose Tree'. It consists of two systems of music. The first system has two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. Both staves contain a melody of eighth and sixteenth notes. The second system also has two staves, continuing the melody. The music concludes with a double bar line and repeat dots. There are some markings above the notes, possibly indicating fingerings or breath marks, such as '1', '3', and '8'.

31.

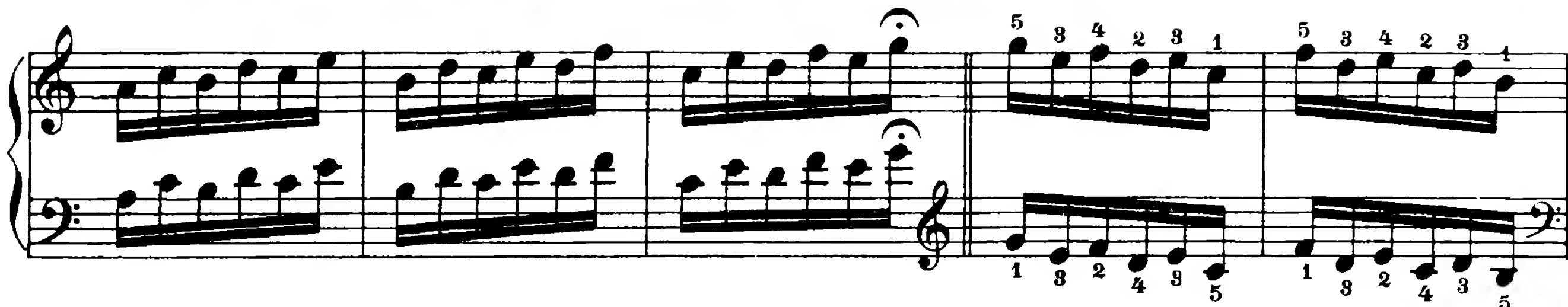
Exercise 31 is a short piece in 2/4 time, consisting of two measures. The treble staff begins with a G4 quarter note, followed by an eighth rest and an eighth note A4. The next two eighth notes are B4 and C5, followed by a quarter rest. The final eighth note is D5, followed by an eighth rest and an eighth note E5. The bass staff begins with a G3 quarter note, followed by an eighth rest and an eighth note A3. The next two eighth notes are B3 and C4, followed by a quarter rest. The final eighth note is D4, followed by an eighth rest and an eighth note E4. The piece concludes with a final G4 quarter note in the treble and a final G3 quarter note in the bass.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some slurs. The bass staff begins with a bass clef and a key signature of one flat. It contains a bass line and a second melodic line starting with a treble clef. The score is divided into measures by vertical bar lines. The music is in a common time signature, indicated by a 'C' at the beginning of the treble staff. The overall style is a simple, folk-like melody.

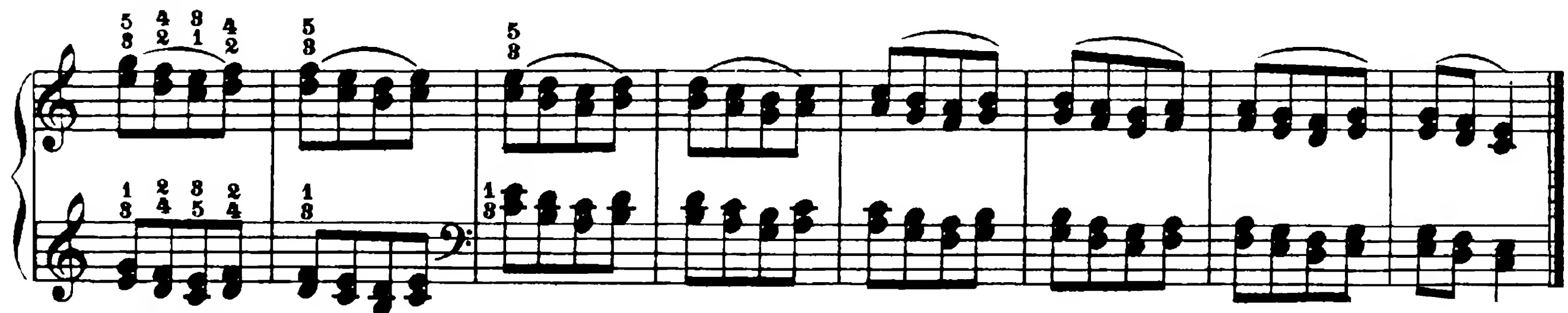
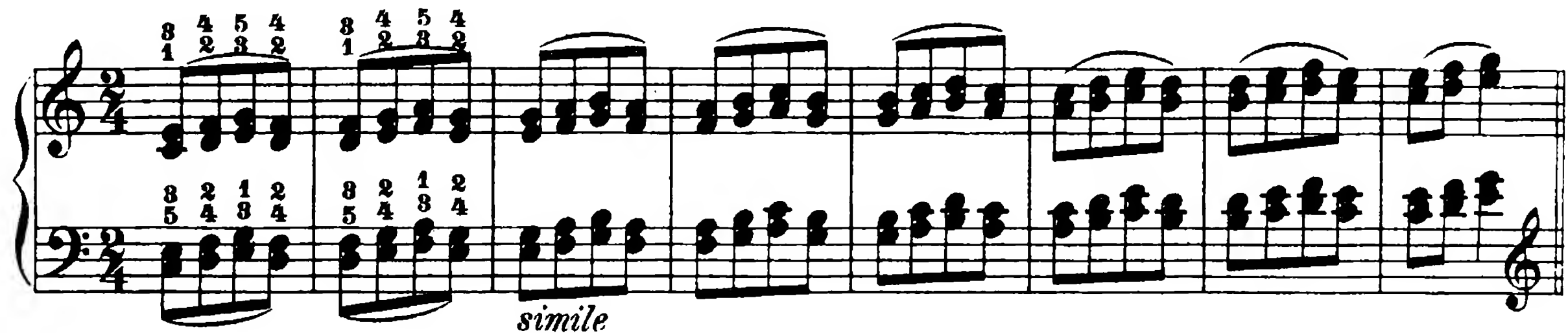
32.



33.



34.



24 Dur-und Moll- tonleitern

geordnet nach der Ähnlichkeit des
Fingersatzes und zur Vergleichung
von Dur und Moll.

24 Major and Minor Scales

*arranged according to the similarity
of their fingering and for the compa-
rison of major and minor.*

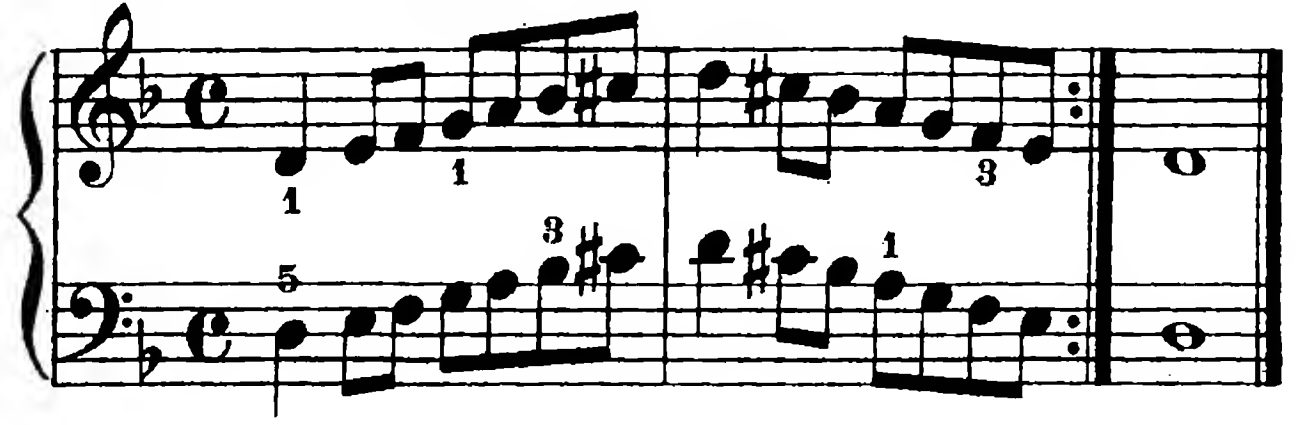
24 Gammes en Tons Majeurs et Mineurs

disposées selon la ressemblance du
doigté et pour la comparaison des
tons majeurs et mineurs.

1. C dur.— *C major*.— Ut majeur.



6. D moll.— *D minor*.— Ré mineur.



2. C moll.— *C minor*.— Ut mineur.



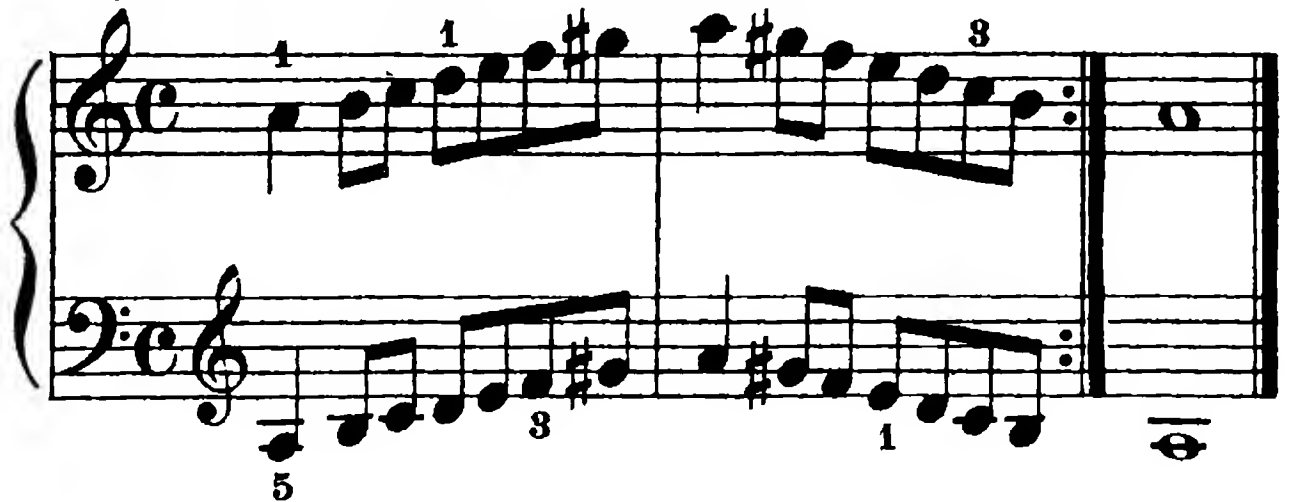
7. A dur.— *A major*.— La majeur.



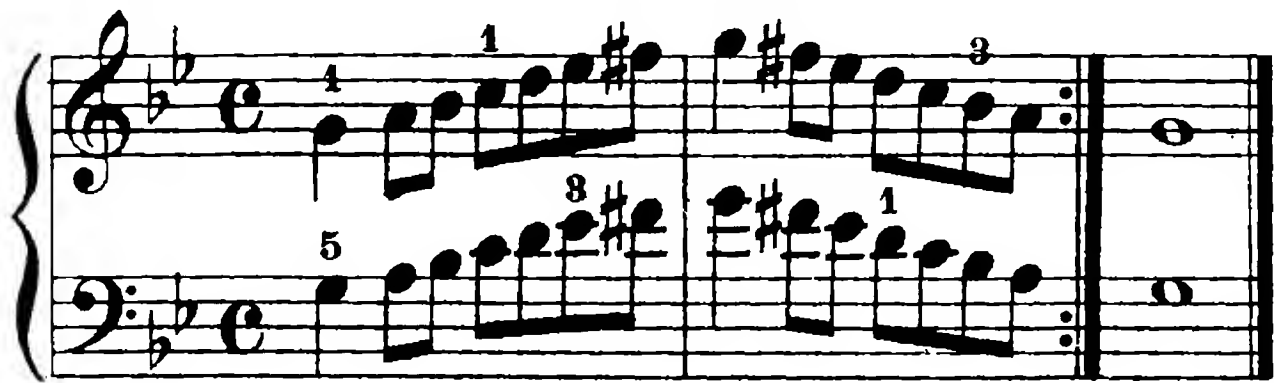
3. G dur.— *G major*.— Sol majeur.



8. A moll.— *A minor*.— La mineur.



4. G moll.— *G minor*.— Sol mineur.



9. E dur.— *E major*.— Mi majeur.

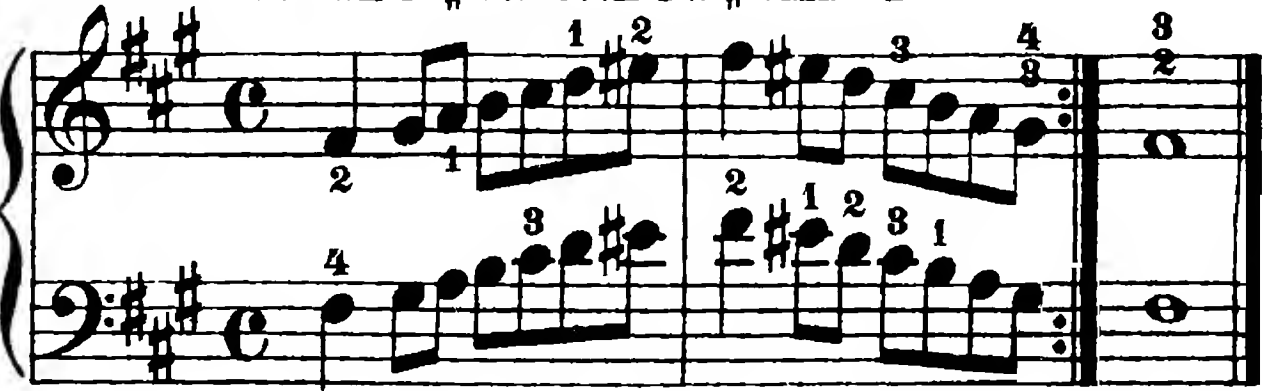


5. D dur.— *D major*.— Ré majeur.



10. E moll.— *E minor*.— Mi mineur.

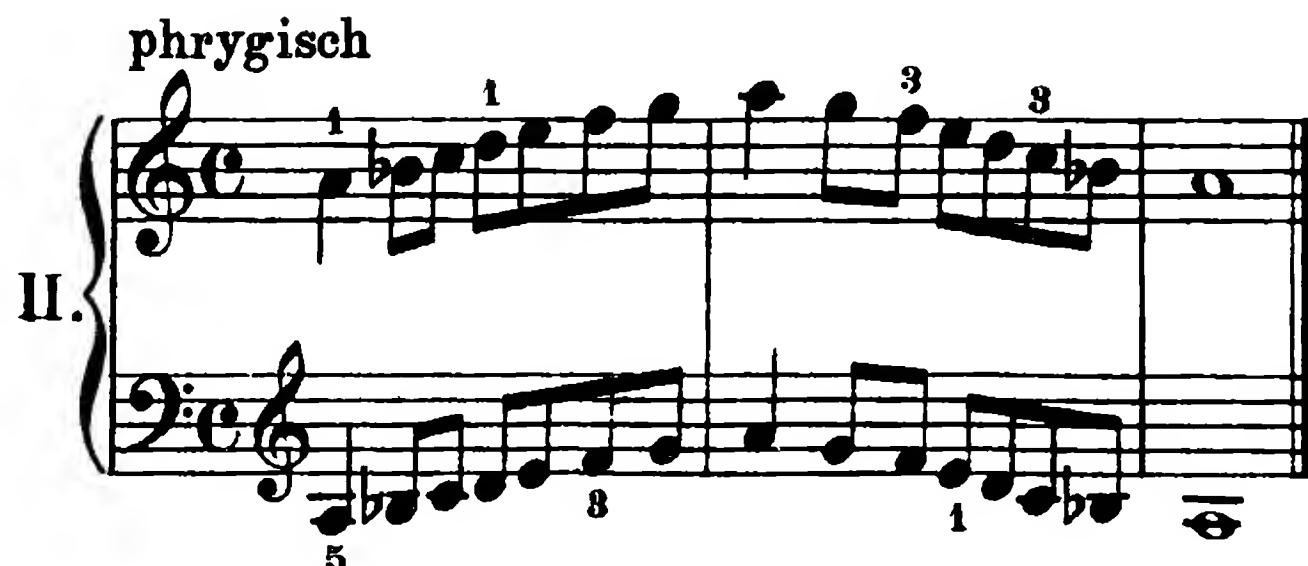


11. H dur. — *B major*. — Si majeur.12. H moll. — *B minor*. — Si mineur.13. F dur. — *F major*. — Fa majeur.14. F moll. — *F minor*. — Fa mineur.15. B dur. — *Bb major*. — Sib majeur.16. B moll. — *Bb minor*. — Sib mineur.17. Es dur. — *Eb major*. — Mi b majeur.18. Es moll. — *Eb minor*. — Mi b mineur.19. As dur. — *Ab major*. — Lab majeur.20. As moll. — *Ab minor*. — Lab mineur.21. Des dur. — *Db major*. — Reb majeur.22. Cis moll. — *C# minor*. — Ut# mineur.23. Fis dur. — *F# major*. — Fa# majeur.24. Fis moll. — *F# minor*. — Fa# mineur.

Außer den vorhergehenden (harmonischen) Molltonleitern sind noch folgende 2 Arten derselben im Gebrauche.

In addition to the above minor scales the following two are in use.

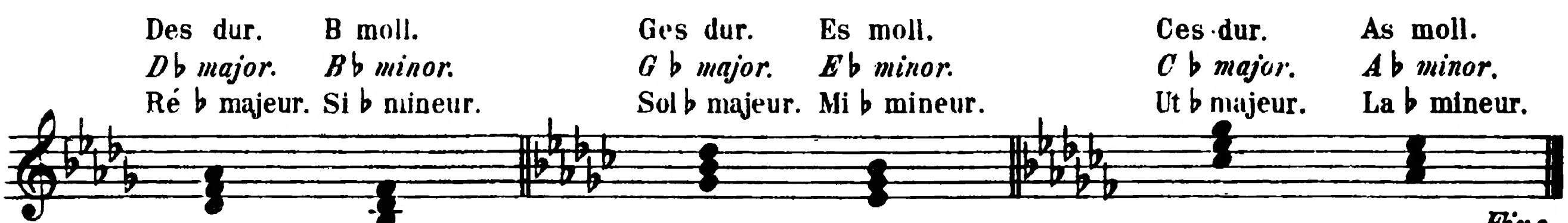
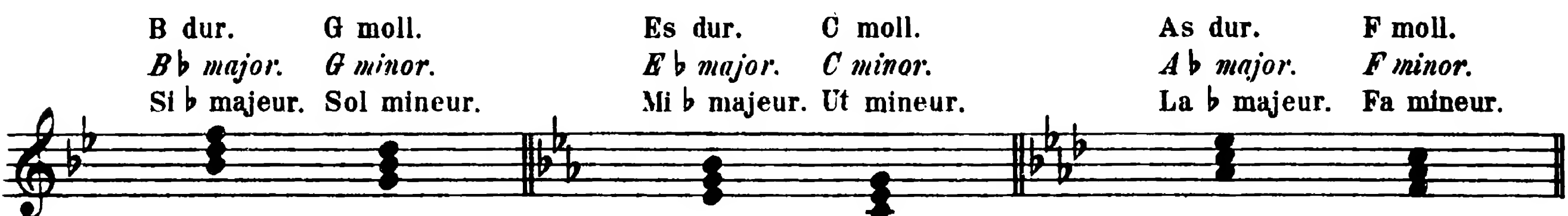
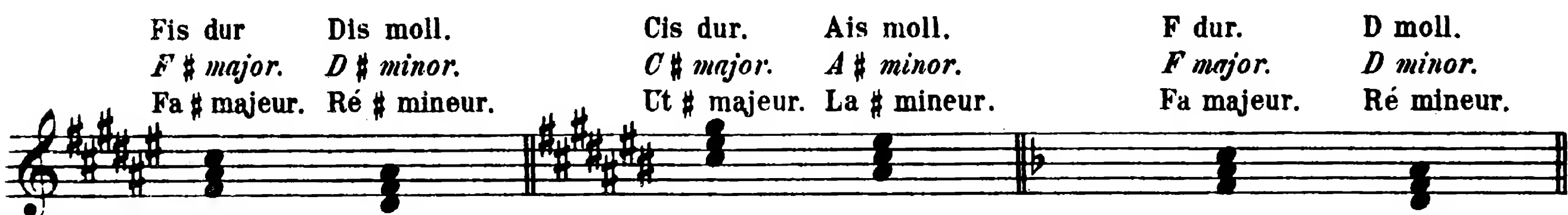
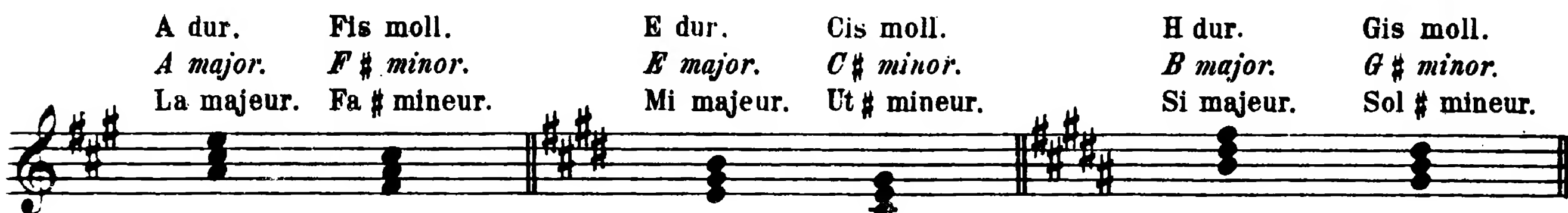
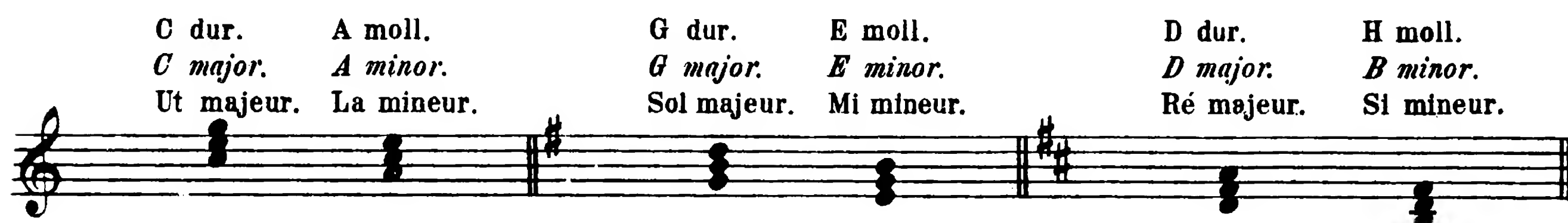
Indépendamment de ces gammes mineures, il y a encore deux autres manières de les faire.



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